

Chronicles of vengeance

By Ainslie Embree

CHRISTOPHER HIBBERT:
The Great Mutiny
India 1857
472pp. Allen Lane. £7.95.

The capitalized words of the Indian Empire—Courage, heroism, duty—march through the pages of this remarkable book, but, at the end, the echoes are not of Lucknow and Delhi, but of My Lai and the other horrors of our time. The words shift, almost as if by sleight of hand, changing to another set of brutality, hatred and sadism. Thus the great set-piece of the relief of Lucknow, with the skirling of the bagpipes, the dignified gratitude of the survivors, the cups of cold water given to the Highlanders, is balanced by other scenes. "Perhaps burning villages is not such a grave punishment after all," one soldier wrote home, "seeing that a Hindu's house is built of mud and therefore rather improved than otherwise by burning." This facility is more palatable than the pity of men like Quaker Wallace, who chanted the 116th Psalm as he drove his bayonet through twenty rebels.

But even these ugly scenes will not stay neatly in place. If the British acted with calculated ferocity, so did the Indians, and any attempt to gloss over the behaviour of either side distorts the significance of the events of 1857. It is Christopher Hibbert's achievement that his method of narration brings that significance into almost startling clarity. In recent years there has been much discussion of the origin of the uprising, with great attention being given to whether or not it was a national revolt. "The First War of Independence", or merely an expression of widespread military discontent with bad service conditions. What Hibbert's book inexorably suggests, whether intentionally or not, is that the violence of 1857 was an expression on both sides of racial hatred.

The explanations that see it as either the one extreme as a national uprising or on the other as nothing more than a justified expression of resentment within the army are both masks for the reality and hatreds that find their ultimate expression in racial and religious symbolism.

In this situation, the most violent and most vile actions become justified as punishment for attacks made upon the central core of a culture's values. When one reads of a pregnant Englishwoman, "murdered and mutilated by a Muslim butcher from the bazaar," every word is resonant with racial and cultural overtones. So also when a major reported how before hanging a rebel, "We broke his caste. We stuffed pork, beef and everything which could possibly break his caste down his throat." This can be balanced by the massacre at Cawnpore by the Nana Sahib of the prisoners who had been promised safe passage. At the end, Hibbert accepts the judgment on the nature of the mutiny made by Percival Spear, the most ironic and judicious of historians of British India, that it was "the swan song of the old India." But Hibbert's retelling of the familiar story points in the other direction—that it was an early and particularly dramatic episode in the racial, cultural, and religious hatreds that characterize the modern world. To see the uprising as anti-western, which it certainly was, is to miss at least half of its point—that it was also anti-Asian and anti-black.

Much of Hibbert's material has been used before, but he is a conscientious researcher, very frequently going back to original manuscripts and documents, and making much of the letters and diaries of obscure figures. Like all writers on the period, however, he is limited by the necessity of depending upon sources that are almost wholly British in origin; this is true even when Indians are being reported through court records or other testi-

monies. How much this distorts his interpretation of events is difficult to say, but it is possibly less than might be assumed, since the British records cover an extraordinarily wide range of opinion and often convey impressions quite different from those the author intended. None the less, the emotional tone, the passions, the instinctive attitudes, are mediated through Western experience, which means, even when Indian nationalists, writing with a strong anti-British bias, purport to give the "Indian" side they are still seeing the events through Anglo-Saxon eyes. This is as true, for example, of V. D. Savarkar's *The Indian War of Independence*, the classic statement of an anti-British, nationalist point of view, as of the sober, scholarly pages of S. N. Sen's 1957.

This means that the mutiny belongs primarily to the British historical experience in India, or Indians, its significance is derivative, almost, one is tempted to say, contrived. When Savarkar and others write with passion, they do so knowing they should resent the injustices and indignities heaped upon their people; but when they identify their resentments against foreign rule with the injustices of 1857 they falsify both their own situation and that of the participants in the uprising of 1857. For this reason, Hibbert's book is powerful and moving, even when it repeats, because it recreates with accuracy an important moment in the British imperial experience. That many of the participants were bigots or sadists does not lessen the impact on the reality of the imperialist virtues. We are still too involved with the fruits of imperialism to assess its full meaning either for western civilization or the cultures with which it interacted, but 1857 was a microcosm of that imperialism.

That the nature of Indian civilization made the British imperial experience possible can scarcely be doubted; only the most unhistorical interpretation will attempt to see it simply in terms of domination, invasion, or exploitation. Indian civilization, as much as that of the West, was a creative force in producing imperial rule. The mutiny has been given far too much attention in the history of British India; too much has been written about it, most of it second-rate and second-hand; but behind the conventionality and the sentimentality, one senses the reality of both cultures.

The symbols for meaning are made to order, and are hard for any writer to avoid. Hibbert begins with chapters entitled "Sahibs and Memsahabs" and "Soldiers and Sepoys" in which he sketches what the British were doing in India and how they maintained themselves. Then, as in all the books, comes the dramatic moment, Eversong on May 10 in the church at Meerut. The evocative, poignant images of the exiled community slaughtered while at prayer, putting children to bed, or getting ready for dinner, are made ambiguous by the author's juxtaposition of this scene with another shortly before, when punishment was meted out to the soldiers who had refused to use the pressed cartridges. An English officer wrote how eighty-five men, including old soldiers with "many medals gained in desperately fought battles for their

English masters", were stripped of their uniforms and had their feet shackled. A number of them throw their shoes at the colonel, cursing him and "calling to their comrades to remember them". In the brutality and savagery that marked the behaviour of the Indians and the British, the call to remember the injustices of the other side was a constant theme. The Indians did not have the advantage of the splendid rhetoric of the Psalmist in which to express their quest for vengeance, but in their own position they, too, said "happy shall be he who takes thy little one's and dashes their heads against a stone".

If Hibbert's narrative expresses racial hatreds that were both the cause and the consequence of the mutiny, in the end, with considerable understatement, it underlines the triumph of reason and reconciliation as the British regained control. The records of the time leave little doubt of the news of the time. As one soldier put it, he was "delighted to see that the good folk at home hate the Pandies almost as much as we do". Again, religion and race become the sym-

hols. The rascally brutes in Delhi, wrote another, have several beautiful mosques, and "I should like to see them all destroyed. I do not think we should have any regard for their stinking religion." Reason asserted itself when John Lawrence and others pointed out that "War to the Knife", the cry of the majority of Englishmen, aside from considerations of humanity and humanity, would cost England 30,000 casualties a year. What is remarkable is that humanity and expediency joined hands and the bloodletting and vengeance ceased. How great an achievement this was can be measured against the atrocities committed against the Indians just as the war ended.

The new forms of imperial control that expressed the policy of reconciliation were often oppressive and sterile, but to a degree remarkable in the history of conquest, they did not depend upon a ruthless use of power. In the events of 1857 the British and the Indians had taken each others' measure, and as Lawrence and Canning realized, the advantage was by no means all with the British. The policy of reconciliation made necessary by the British situation after the Mutiny became the basis for building the political institutions and for establishing the intellectual linkages with the West that created modern India.

On the Durand Line

By Louis Dupree

CHARLES MILLER:

Khyber
The Story of the North West Frontier
407pp. Macdonald and Jane's. £7.50.

Does Khyber contribute anything new to Frontier studies? The answer is no; but Charles Miller is a good story-teller, and the North West Frontier has crackling tales. Other accounts may be more accurate, but few have told the tales so well. Mr Miller's story unfolds events on the Durand Line (never really a *de jure* international boundary) from Mountstuart Elphinstone's visit to Peshawar in 1809 to the still unfinished saga of Khan Abdul Ghaffar Khan (the Frontier Gandhi), Khan Abdul Wali Khan (his son), and Wali Khan's politically motivated wife, Begum Nasim Wali Khan. At Eversong's fall, the British were in their fourth major martial law period since 1947, and unless General Zia (or some other Chief Martial Law Administrator) indicates a positive approach to the problem of regional autonomy, he may preside over the disintegration of Pakistan—to the detriment of the entire region. The title of this book becomes curiously appropriate when we note that the coup in Kabul in April was precipitated by the assassination of a leading Afghan leftist named Mir Akbar Khyber.

Mr Miller's approach to history is both sympathetic and critical. He examines British self-righteousness, Russian intrigue, and Afghan treachery and attempts to maintain independence both in Afghanistan and adjacent tribal territory. He discusses in a most urbane manner the imperialist see-saw which

resulted in British advances to the northwest, Russian sweeps to the Pacific and south to the Oxus and the birth of modern Afghanistan. The unexpected gift to Amir Habib Khan of the Pamir Mountains, the Wakhan Corridor (that finger of real estate which goesos Chinese Sinkiang), ensured that at no point would British India touch Tsarist Asia.

Miller accurately describes the differences between the Punjab and the Baluchistan (or Pushtun) country. Although many British frontiersmen recognized the differences, it was left to Lord Curzon to create the North West Frontier province in 1901. The Frontier, Miller states correctly, is more "Central Asia" than "Indian".

There are, however, many errors of fact in Khyber, perhaps inevitable in a work of such magnitude. Among them: no "bronze plaques" honour British and Indian regiments in Khyber, only cement and plaster; and the Frontier Corps (Khyber Rifles), not the Frontier Constabulary occupy the fort; Charles Masson was an Englishman, not a Kentuckian, and Harry Flashman never existed except in the fertile minds of Hughes and Fraser (or is Miller trying to put us on?); The 1842 British Army of Retribution destroyed most of Isafid and Charikar as well as the Kabul bazaar; ex-King Mohammad Zahir did not leave Afghanistan in the hands of Mohammad Daoud in 1973—Daoud seized power in a classic coup *de main*.

Although Miller makes no claim to scholarship, one wonders at the bibliographic omission of several recent seminal works, such as Norris's near classic, *The First Afghan War* (Cambridge 1968). But his prose does ample justice to what he calls "The only part of the British Empire that the British were never able to conquer".

Art, archaeology, science: now a wider choice of new titles from Phaidon.

Ancient China

PATRICK FITZGERALD

This book, written by a renowned Sinologist, conveys all the excitement of the most recent discoveries made by Chinese archaeologists. The author takes us through from the time of Peking Man, 600,000 years ago, to the end of the Tang Dynasty in the 10th century AD. Visual stories examine the royal and imperial tombs, the Forbidden City of Peking, the spectacular contents of Han tombs, and Chinese landscape painting.

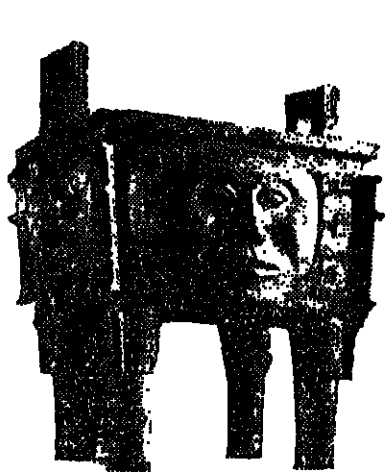
101 illustrations, 138 in colour.
0 7290 0065 6 £4.95 October

The Kingdoms of Africa

P. S. GARLAKE

Black Africa has a documented history covering only a few centuries but a prehistory spanning millennia. This book tells the fascinating story of the uncovering of Africa's past through the evidence of archaeology, and summarises the extent of our present knowledge. Visual stories portray the Neolithic rock paintings of the Sahara, the sculpture of prehistoric West Africa, the architecture of Great Zimbabwe, and trading cities of the East coast.

212 illustrations, 142 in colour.
0 7290 0049 4 £4.95 October



Frescoes of Mantegna

GIUSEPPE FIOCCO with an introduction by TERISIO PIGNATTI

One of the most grievous art losses of World War II was the destruction of the Ovetari Chapel in the Eremitani Church, Padua. The Chapel, dating from the 1450's, included a series of frescoes by the great Renaissance painter Andrea Mantegna. Two survived but the others were lost forever. The large, detailed plates accompanying Giuseppe Fiocco's moving study are from photographs taken only days before the Chapel's destruction.

118 pp, 42 illustrations, 25 in colour.
0 7148 1899 2 £19.95 February

Bird Families of the World

Ed. Dr. C. J. O. HARRISON

A book of great beauty and lasting value, based on the work of one of the world's leading bird artists and containing nearly a thousand full colour illustrations. The contributors are an international panel of ornithologists. The contents include detailed descriptions of every bird family, both living and extinct, and covers, feeding, courtship, nesting and the young, and distribution.

256 pp, over 500 colour illustrations.
0 7290 0034 6 £9.95 October



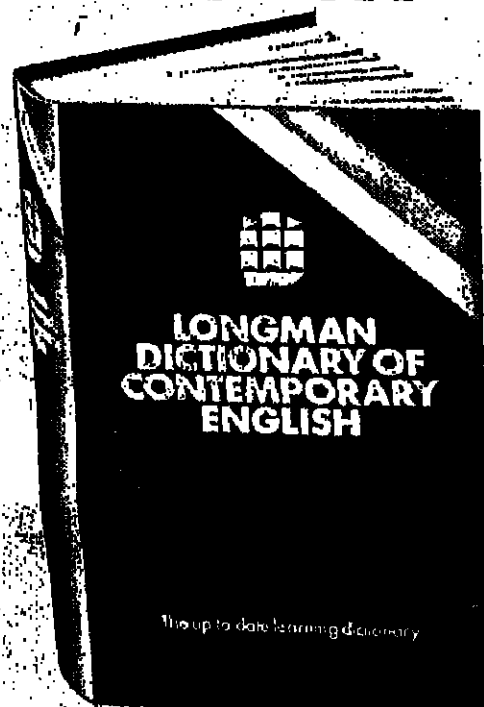
Ravenna Mosaics

GIUSEPPE BOVINI

The age-old art of the mosaicist was the first to proclaim, in dazzling splendour and solemnity, the victory of Christianity, and the finest Early Christian mosaics are those in Ravenna on the Adriatic Coast of Italy, then the imperial residence. This volume contains reproductions from seven churches of the fifth and sixth centuries—while the text provides a perceptive account of the subjects depicted and of the means employed to achieve effects of breathtaking beauty.

168 pp, 60 illustrations, 45 in colour.
0 7148 1896 8 £19.95 February

LONGMAN DICTIONARY OF CONTEMPORARY ENGLISH



55,000 entries New grammatical coding.
International phonetic alphabet
69,000 examples Illustrated
Easy-to-understand definitions

The up-to-date learning dictionary

See us at Frankfurt, Stand 9995 & Hall 5

All Those Victorian Paintings

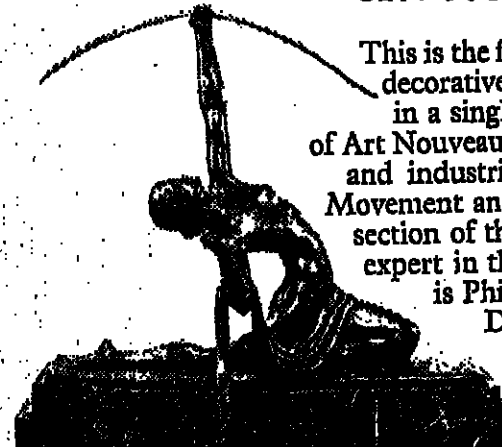
All those Victorian paintings, with camels, and that eerie lavender light, just after sunset, were absolutely right. Not only Holman Hunt—yet goats with scarves across the landscape like scraps of their paper, or move down a hillside as though a column of mist was approaching—but the other, forgotten, painters (technique respectful and nervous as they once were). Ladies, cheeks flushed under plaited straw hats, skirts dusty, with campstools, umbrellas, and easels, whose pictures of palm-trees and Arabs now stand fast to the wall in attics, or hang in vicarage bedrooms; their bachelor cousins and brothers; convalescents or artistic consuls—saw the Holy Land with a camera's focussed accuracy—triumph of objectivity over such believers' fervour.

Ruth Fainlight

Phaidon Encyclopedia of Decorative Arts 1890-1940

Ed. PHILIPPE GARNER

This is the first encyclopedia to cover all the decorative art movements from 1890-1940 in a single volume; from the beginnings of Art Nouveau in the 1890's to the commercial and industrial exploitation of the Modern Movement and Art Deco in the thirties. Each section of the encyclopedia is written by an expert in the field. Editor and co-ordinator is Philippe Garner who is head of the Department of Art Nouveau and Photography at Sotheby's Belgravia. 320 pp, 572 illustrations, 164 in colour. £12.95
0 7148 1889 5 November.

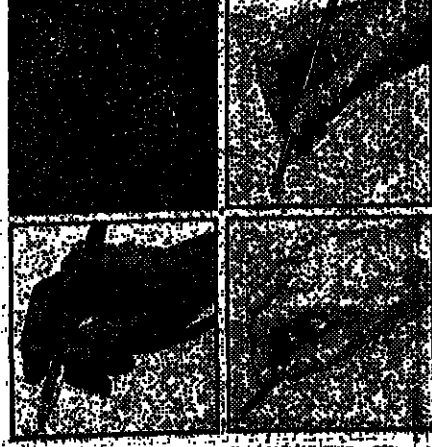


Vermeer of Delft

ALBERT BLANKERT

The clarity, calm and enchantment of his vision has made Jan Vermeer of Delft (1632-75) one of the best-loved of the great Dutch Masters. All his known paintings are reproduced together with numerous exquisite details. In the authoritative text, the sources of Vermeer's imagery are explored and his achievement is, for the first time, clearly related to the art of his contemporaries. The book also contains the first full transcription of all relevant 17th-century documents.

176 pp, 115 illustrations, 18 in colour.
0 7148 1819 4 £10.95 October

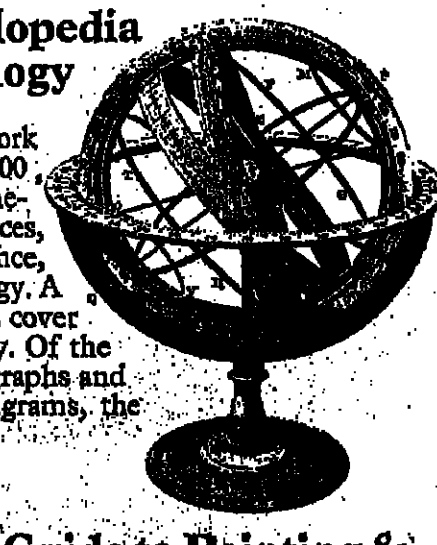


Phaidon Concise Encyclopedia of Science & Technology

JOHN DAVID YULE

This compact easy-to-use reference work contains definition entries on over 6,000 scientific terms in the fields of mathematics, physical, earth and life sciences, technology, the philosophy of science, medicine, anthropology and psychology. A further thousand biographical entries cover the history of science and technology. Of the hundreds of carefully selected photographs and specially prepared drawings and diagrams, the majority are in colour.

608 pp, nearly 1,000 illustrations.
0 7148 1891 7 £9.95 November.



Complete Guide to Painting & Drawing Techniques & Materials

Ed. COLIN HAYES

This comprehensive, international reference work will be sought after by artists and illustrators everywhere, whether student or professional. It explains the history of each medium, the tools and surfaces currently in use, and shows, with step by step illustrations, the techniques used to achieve various effects, accompanied by pigment descriptions, and brands available. A section on the 'artist's marketplace' deals with agents and galleries, and the commercial application of art. The contributors are accomplished artists or craftsmen, most of whom also teach.

224 pp, 817 illustrations, 341 in colour.
0 7148 1884 4 £9.95 November.

Manchester German books

recent titles

CULTURE AND SOCIETY IN THE WEIMAR REPUBLIC edited by K Bullivant. Offering vivid insights into a fascinating period of German history, this volume focuses on the leading figures and movements of the day. It includes new critical studies of both the conservative intellectuals and the left-wing writers, and will appeal not only to the student of German literature and history but to anyone with an interest in the history and development of ideas in the twentieth century. £7.95

THEATRE FOR THE PEOPLE THE STORY OF THE VOLKSBUHNE Cecil Davies. Born in Berlin of a marriage between socialism and naturalism, the Volksbühne movement, which aims to bring inexpensive theatre to working people, has had a colourful history and an important influence on German drama. In this first account of the origin, productions and significance of the Volksbühne, Cecil Davies seeks to assess the positive effects of its contribution. £4.95

HENRICH VON KLEIST THE BROKEN JUG Translated by Roger Jones. In bringing this lively production to an English audience the spirit and complexity of the play have been captured, the earthiness of the characters, its humour and its tragedy, for the play raises fundamental issues and reflects the elements in Kleist's work that demonstrate his continuing importance as a major European dramatist. £1.80 paper. Classics of drama in English translation

forthcoming titles

GOETHE TORQUATO TASSO Translated by John Prudhoe. December £2.75 paper. Classics of drama in English translation

HERZOG ERNST AND THE OTHERWORLD VOYAGE A COMPARATIVE STUDY David Blamires. March £7.50 approx.

MANCHESTER UNIVERSITY PRESS
Oxford Road Manchester M13 9PL

Le Seuil

Heinrich Böll

Entretiens avec René Wintzen
Une mémoire allemande

Paul Goma

Couleur arc-en-ciel

Philippe Ariès

L'homme devant la mort

Joseph Rovani

L'Allemagne n'est pas ce que vous croyez
Histoire de la social-démocratie allemande

Jean Ziegler

Main basse sur l'Afrique

Saül Friedländer

Quand vient le souvenir

Francesco Berardi dit Bifo

Le ciel est enfin tombé sur la terre

Jean-Jacques Michel

Huang He

Avoir 20 ans en Chine... à la campagne

J.K. Galbraith

N. Salinger
Tout savoir sur l'économie

Simon Nora

A. Minc
L'information de la société

Syndicat libre en URSS

Dossier réuni par le Comité international contre la répression

Albert Jacquard

Eloge de la différence
La genétique et les hommes

An anti-German at the FO

By Martin Gilbert

NORMAN ROSE:
Vansittart
Study of a Diplomat
318pp. Heinemann. £7.50.

Norman Rose is a young Israeli historian who has already published two books on Zionist history. He has now written a biography of one of the major British diplomatic figures of the past century, Robert Vansittart. Underpinned by the meagre nature of Vansittart's few surviving personal papers at Churchill College, Cambridge, Rose has worked his way through the riches of all archive collections, the State Papers at the Public Record Office, and has found there, in the Cabinet and Foreign Office papers, much previously unpublished material. This carefully justified a book to follow on from Ian Colin's *Vansittart in Office*, published thirteen years ago.

Already loving France, and hostile to Germany, at the age of twenty-one Vansittart passed out top of the Foreign Office examination, having shown both literary as well as diplomatic ability, and what Norman Rose describes as "a deeply emotional and histrionic personality." Unfortunately, not a single private letter seems to survive either from these formative years, or from Vansittart's early years as a diplomat, serving in Paris, Tehran and Cairo. This is a serious loss to any biographer. The first Vansittart document which Rose quotes from the PRO dates from when his subject was twenty-seven years old, and even then no further Vansittart letters or dispatches seem to exist for the next four or five years of his career.

Another serious gap with which Rose has had to contend is the lack of material for the period leading up to the outbreak of war in 1914, when Vansittart, then in his early thirties, was at the centre of affairs at the Foreign Office. As Rose has discovered, to his and our loss, no real clues appear to survive as to Vansittart's detailed ideas and comments on the unfolding events at this time.

As for the effect on him of his work in the Prisoners-of-War department during the war itself, we are told that the reports reaching him

in his department were "savagely" affecting his later attitude to Germany. But we are not told what these reports actually said.

It was as Permanent Under-Secretary of State at the Foreign Office between 1930 and 1938 that Vansittart flourished. For these eight years, Rose gives a vivid picture, not only of high policy, but of Vansittart's own moods, and of his private life.

Vansittart's hostile reaction against Nazi Germany was the high point of his career. Rose has much important new detail on this, the most controversial period of Vansittart's career, as well as on Ethiopia and the Hoare-Laval pact, where his researches have been substantial, and the evidence is impressively pieced together.

Rose tells the diplomatic and disarmament stories of 1931 to 1935 in two separate chapters, each spanning the same period of time. This method, in my view, does not fully succeed. For Vansittart and his colleagues, foreign affairs and disarmament were a single story, and to separate them is, at times, to blur the issues. Thus Rose describes, in two chapters, the same period of time, but the answer to the puzzle have emerged by putting these two episodes in their correct chronological sequence.

For so thorough a researcher, Rose is, at times, somewhat reticent. In one footnote he refers to "a blistering attack" by Vansittart on Lord Lothian, after the latter's visit to Hitler, but he gives no indication as to the content of the attack. Those familiar with the archives may also feel that Rose plays down at times the part taken by others in advancing the causes of which Vansittart was so ardent a champion. Working under Vansittart at the Foreign Office were both Michael Crewe and Ralph Wigram, whose long and perceptive minutes often lay behind Vansittart's own memoranda. They could have perhaps received greater recognition in these pages.

Both the layman and the expert will find much of value and interest in Rose's chapters on 1939-45. I myself have already benefited in Volume 5 of the Churchill biography, from Rose's researches, which revealed that Vansittart had

successfully instructed one of his officials, Reginald Leeper, to make use of people outside the government in publicly defending the League of Nations and the system of the Grand Alliance. One of those whom Leeper contacted was Churchill himself. Anthony Eden also added his initials to this plan. As a result, Churchill formed a small "ginger group" of people from all political parties and walks of life, which served to challenge the government's policy from outside, just as Vansittart challenged it from inside.

Many of Rose's quotations are extremely interesting: Vansittart's description of Hitler, after their meeting in Berlin in 1935, is worth reproducing in full: "an amiable, simple, rather shy, rotundly ascetic, bourgeois, with the fine hair and thin skin that accompany extreme sensibility, a man of almost obvious physical integrity, very much in earnest, not humorous, nor alarming, magnetic, but convinced of a variable mission and able to impress himself on those he met, perhaps I should say even on those constantly around him."

Rose tells us that Vansittart left Berlin after his visit of 1936 "with better hopes" than when he had arrived. But the hopes soon vanished, leaving Vansittart a voice so violent in his anti-Germanism that he was soon eclipsed by others, and as war approached, found himself a victim of a mood of false hope at a time of personal and international despair. The extent of Vansittart's isolation is made admirably clear in this biography, as are Vansittart's later, sadder, unfulfilled days during the war itself, and afterwards. As Rose shrewdly comments: "Supremely confident in his own powers, he was an uneasy servant to lesser men."

After the war, as Rose shows, people continued to find Vansittart's exhortations embarrassing. Russia, he believed, "is possessed by the lust of world domination." British policy should be "uncompromisingly anti-totalitarian." Human rights should be upheld behind the Iron Curtain where the communists "violated every canon of fairness and humanity before our eyes in the field of justice." Even today, such views would make him an awkward ally. But he spoke the truth as he saw it, and feared no man.

From Bradford to Bohemia

By Charles Davidson

WILLIAM ROTHENSTEIN:
Men and Memories
Recollections 1872-1938
Edited by Mary Lago
263pp. Chatto and Windus. £8.95.

Sir William Rothenstein has retreated to the periphery of the Edwardian art world. He was neither a giant like Sargent to thrust himself upon our attention, nor a dwarf of the Academician type who could at any moment be taken up by the press. He might indeed have slipped from obscurity into oblivion were it not for his presence in "Maximilian" and "The House of Commons" by the artist's biographer, John, a full-scale biography. *Péché de Rothenstein* back from the shadows, it might have fallen to Mary Lago to have written it (the 1962 biography by Robert Speaight having seemingly vanished without trace); with Karl Beckson she has already edited Rothenstein's correspondence with Beerbohm. Instead, she has edited and abridged Rothenstein's own three volumes of memoirs.

Rothenstein was born in Bradford of German-Jewish ancestry, a Jew by descent but not by religion. He early had a talent, or at least a facility, for drawing, and this led him to take the train from

Bradford to the Slade, with much the same feelings as a few years later Charles Rothenstein was printed on the train from Bradford to Magdalen. The Slade led to Paris and Julian's Academy, a world which seems to have changed little between the era of *Trilby*, or even *La Vie de Bohème*, and the outbreak of war. It was a world in which to have been young was to have been a success. Rothenstein lived long enough to express the nostalgia:

From the rue de l'Université, I could walk into the rue du Bac and see again, in recollection, Whistler's little Empire house, with its apple-green door, its dining room full of old silver and Long's Bibles, Whistler himself delicately holding a copper plate, touching it with his needle while he talked. There Mallarmé would come, and Hellen, de Sévergnac, and the Spauldard Gaudier. It was there I first met Walter Sickert. Nearby, in the rue des Beaux-Arts, Fantin had his studio. . . . Fantin in baggy clothes and list slippers, with a shade over his eyes, half French, half English, half Bohemian. And there were the pious spent at Montparnasse, where Verelaine sat with Carls, and at the Café d'Harcourt, with Stuart Merrill, Jean Moréas and Ray, and the la, Tallade, all now departed.

One would need the soul of a caterpillar not to be entranced by this, the Bohemia of long ago. It was not only the Paris that Rothenstein nuzzled, and drew, and painted. As a member of the New English Art Club, as an habitué of the Café de la Paix, as a member of the Society of Artists, he was open to at least a facility for drawing, and this led him to take the train from

The embattled artist

By William Feaver

RICHARD CARLINE:
Stanley Spencer at War
233pp. Faber. £9.50.

The Memorial Chapel is trim, red-brick, typical Hampstead Garden Suburban, incongruously lodged in the village of Burgclere near Newbury. You get the key from one of the flanking almshouses. Inside there's a rack of postcards and National Trust brochures, an altar with vividly brass cross and candlesticks and, all over the walls, tenebrous soldierly pursuits.

Troops fall out, dig in, bed down, stand to, forage, feed, camouflage themselves, suffer injuries, enter hospital. They die and resurrect, emerging dazedly somewhere near Kalnava on the Serbian border, casting aside barbed-wire coils, reporting forthwith to Christ the Quartermaster Sergeant, each man handing in his cross.

Stanley Spencer is omnipresent: an eager hospital orderly, scrubbing floors, dealing with laundry, serving tea. Out on the Marching Orders, as a private in the 7th Royal Berk, he wanders through encampments observing group behaviour and, tidily-minded as always, bayoneting stray pages of the *Dakota News* and stuffing them into a sack.

The Burgclere paintings took Spencer five years to execute and longer still to compose from memories. The project only became feasible in 1924 when Louis and Mary Behrend decided to provide him with the custom-made chapel. The last picture was finished in 1932. Almost immediately after that he took up with Patricia Procter. Eventually he married her and, fired with the notion of a bifocal if not bignous marital arrangement, attempted to see his first wife, Hilda Carline (later of Richmond), into some form of remarriage. All this caused going in his native Cookham and more to the point, did his art no good.

The completion of the Burgclere murals thus marked the end of Spencer's "most fruitful period". That is Richard Carline's opinion and, on the whole, it seems justified. For after Burgclere the murals proliferated at the expense of visionary reality. The extent of coming upon places that, to him, evoked biblical events (the Fall of Jericho in Macedonia, the Via Sacra in Cookham High Street) was more or less replaced by a frenetic need for sexual arousal. His *Ecce Homo* was printed in an edition of only 750, most of which perished in a fire at Julian's Academy, a world which seems to have changed little between the era of *Trilby*, or even *La Vie de Bohème*, and the outbreak of war. It was a world in which to have been young was to have been a success. Rothenstein lived long enough to express the nostalgia:

From the rue de l'Université, I could walk into the rue du Bac and see again, in recollection, Whistler's little Empire house, with its apple-green door, its dining room full of old silver and Long's Bibles, Whistler himself delicately holding a copper plate, touching it with his needle while he talked. There Mallarmé would come, and Hellen, de Sévergnac, and the Spauldard Gaudier. It was there I first met Walter Sickert. Nearby, in the rue des Beaux-Arts, Fantin had his studio. . . . Fantin in baggy clothes and list slippers, with a shade over his eyes, half French, half English, half Bohemian. And there were the pious spent at Montparnasse, where Verelaine sat with Carls, and at the Café d'Harcourt, with Stuart Merrill, Jean Moréas and Ray, and the la, Tallade, all now departed.

One would need the soul of a caterpillar not to be entranced by this, the Bohemia of long ago. It was not only the Paris that Rothenstein nuzzled, and drew, and painted. As a member of the New English Art Club, as an habitué of the Café de la Paix, as a member of the Society of Artists, he was open to at least a facility for drawing, and this led him to take the train from

superiors at the front. The murals enabled him to put things straight, place himself in history and to present the view he claimed he once overheard an officer express: "Understand, Spencer is no fool; he is a damned good man."

And so he was, if not always in Camberley terms. Richard Carline calls remarks from Spencer's voluminous papers that read better, on the whole, than those included in Maurice Collis's *Stanley Spencer: A Biography*. They have been less tidied, corrected and compressed. Take the description of the night



"Hilda, Emily and dolls" (1937), from the exhibition of work done by Stanley and Hilda at the Anthony d'Offay Gallery in London until October 28.

before an engagement with Bulgarian troops in the Vardar valley. Collis's extract reads: "Then two o'clock came, three o'clock approached, and no one seemed to be preparing for anything. I began to look about me from where I lay on my ground sheet like a bird that feels morning is near." Dawn came. They were told they could shave if they liked. "My spirits revived as I did so and as the sun rose." Carline (admittedly with more space at his disposal) gives the full Spencer flavour:

But 2 o'clock came and no move; then 3 o'clock approached and no one seemed to be preparing for anything. And I began to look about me from where I sat on my ground sheet rather like a bird that feels morning is near. So I saw men walking about dividing in dark vertical streaks the crack of dawn light. The disappearing night seems to take my breath with it. It was a clear dawn and I remember we were all told if we liked to shave we could. My spirits revived as I did so and as the sun rose.

Spencer's prose was non-stop, like his pictorial scheming and his conversations. It was as though he had wanted to dash off whatever he wanted to say, wherever he wanted to say it. He himself used to quote Brer Rabbit and had a good deal in common with the lord of the briar patch. Both talked avidly, egotistically, and went to dash off whatever he wanted to say, wherever he wanted to say it. He himself used to quote Brer Rabbit and had a good deal in common with the lord of the briar patch. Both talked avidly, egotistically, and went to dash off whatever he wanted to say, wherever he wanted to say it.

The book is, however, far more than a war record. It represents Spencer's progress from childhood art to divorce. Stumbling along like a regimental mascot (at 4 foot 10, he was perpetually cast as the Little Fellow, a Chaplin of sorts) Spencer believed he suffered more from slight and misapprehension than from war. For all the changes in his moods there was a consistent desire to process every thing into art: "Ordinary experience or happenings in life are continually developing and bringing to

light all sorts of artistic discoveries."

This is hardly an exceptional statement (what else can art grow from?) but it does encapsulate Spencer's peculiar powers of recall. The description of himself not lying but sitting like a bird on a ground sheet has that touch of exuberance that distinguishes a Spencer image from, say, a contemporary Henry Lamb or Paul Nash or, indeed, a Muirhead Bone image. And, as Richard Carline repeatedly emphasises, what Spencer experienced at war became part of what he felt about Cookham, Hilda, Burgclere and, on Official War Artist work in 1941, shipbuilding on Clydeside. Add to these motifs the bit players—the Mayor of Maidenhead, Professor Tonks, the fearsome sergeant and the background reading of the Bible, *The Canterbury Tales*, *Pickwick Papers*, Marvell, Blake, and (when deprived of all else) *Punch*, and Spencer's blend of the mythic and the mundane takes on a Spencer zest. He wrote as he painted: "I remember in a dim way standing stiff in the company of hundreds of men out on the vast plain of green lawn in front of the building and noticing the great span of white steps . . . lined either side with men—sergeants, NCOs or men. At last a single figure trim and neat, gloves, Sam Browne, appeared on top step in centre, a smart-looking young officer apparently." Picture the scene, enlarge on it slightly and it becomes one of his Visitation or Adoration or Judgment Days.

"All the time he writes, he seems to be going on, on, on and your head swims and you say to yourself: 'For goodness sake, stop!' But you can't; you must hear this man out." This is Stanley Spencer telling his sister Florence what he thinks of Dostoevsky. Others said much the same of him. Carline recalls his repeated "What I mean to say is" drowning through the bedroom wall as he talked to Hilda, hours after hour, wearing her down. In the paintings this gaudily took the form of pattern-masking. He would creep over his compositions applying details, fascinated by pebble-like, blossoms, herringbone weaves, elderdown florals. Like Dickens, he often resorted to animal print.

It's wrong, however, to see Spencer as an odd man out, an eccentric bobbing about on the quicky frigates of the solid body of British painting in the 1920s and 1930s. His enthusiasms were those of his contemporaries. Giotto, Brueghel, Donatello, Fra Angelico were his masters. He recalled a dream once in which he was walking on Cookham Moor and met Signorelli standing. Carline says, "like his figure of 'Anti-Christ' in Orvieto Cathedral. Signorelli greeted him with a smile, saying: 'Good evening, Spencer.' He kissed your picture in the New English."

That anecdote displaced Spencer when Carline wrote it up in 1929 in an account of his brother-in-law's work. For one reason and another that book was abandoned. Fifty years later Carline had a free hand and the combination of his careful observation and Spencer's effusive writings is treated not as a tedious specimen of New English nor as a picturesque sex-manic, nor as the awful husband of Patricia Procter (who, one must conclude, treated him far worse than he treated her), nor as the Cookham Wonder. The artist who painted the Burgclere murals was the most enterprising, most daring, most whole-hearted of his generation.

The lines are down between us. It's no use To shout. We may as well Add up the gain and loss, Rule off the entry, and get out. Or shall we try a new scenario? The man preoccupied but eager; The woman calm, but otherwise engaged, And both of them placating, kind and fair? Scratch under the veneer: there's more veneer. We touched wood once, but it's no longer there. Cry *salvati* qui peccat. New readers, start from here.

Connie Bensley

October Titles

The Day Before Yesterday

A photographic album of daily life in Victorian and Edwardian Britain

Introduced by PETER QUENNELL

300 photographs, of superb quality, largely taken by one of the greatest of all Victorian photographers, Francis Frith, and never reproduced before, make up this magnificent album of pure nostalgia. £7.50

Just Like an Animal

MAURICE BURTON

Are animals capable of intelligent actions? Do they respond to the sufferings of others? Can a dog show sympathy or gratitude? Just some of the fascinating questions answered by Maurice Burton.

This book makes one feel it would be a compliment to be told one behaves like a beast. Daily Mail. Illustrated with 36 photographs and 19 line drawings. £5.50

Roses JACK HARKNESS

Jack Harkness, the internationally renowned rose breeder and grower, presents an authoritative and fascinating guide to the plants that have intrigued gardeners through the ages.

Illustrated with 16pp of colour plates and line drawings by Betty Harkness. £9.95

New in the Master Musicians Series

Vivaldi MICHAEL TALBOT

Marking the tercentenary of his birth, this is the first major work on Vivaldi to be written in English. Dr. Talbot examines the life and works of this remarkable musician against a Venetian, Italian and international background. £5.50

New in Everyman's Library

The Stuffed Owl

An anthology of bad verse compiled by D. B. Wyndham Lewis and Charles Lee. 'An unholy, unmerciful, but richly humorous book. . . . Brilliant banality sustained in piece after piece.' The Spectator. £3.95

Highlights from our Autumn List

Lifecloud The origin of life in the universe

FRED HOYLE and N. C. WICKRAMASINGHE

A revolutionary new theory about the extraterrestrial origins of life, and one of the most important science fact books to appear for years. Illustrated with 8pp of photographs and 29 line drawings. Out now. £5.95

Rembrandt's House

The World of the Great Master

ANTHONY BAILEY

An appreciation of an artist who brilliantly recorded his own time and its concerns.

'An excellent book, easy to read, and filled with fascinating information about Rembrandt and his world.' Washington Post. 64 illustrations. £7.95. 9 November

The Victorian Christmas Book

ANTONY and PETER MIALI

A nostalgic feast of Victoriana with nearly 200 superb illustrations in black and white and full colour, result: a Victoriana themselves called the Spirit of Christmas. £8.95. 9 November

Tommy Goes to War

MALCOLM BROWN

Life in the trenches in the First World War—as told by the men who were there, illustrated with 200 contemporary postcards, cartoons, unpublished drawings and a large number of striking photographs. £8.95. 9 November

A Child's Christmas in Wales

DYLAN THOMAS

Illustrated in full colour and black and white by EDWARD ARDIZZONE

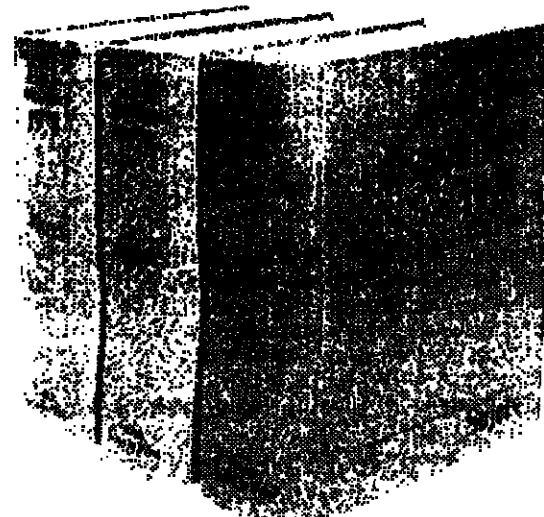
This magical account of Christmas Day in a small Welsh town has for long been a modern classic, and is now enhanced by Edward Ardizzone's striking illustrations. £3.50. 9 November

We will be at Frankfurt on

Stand No. 9798

DENT

French Books in Print Now with 'Subjects' Volume



1978 EDITION READY MID-NOVEMBER

Livres Disponibles 1978 includes a new Subjects' volume as well as 'Authors and Titles' in 5,500 pages are listed over 210,000 French language books in print from 6,000 Publishers in 43 countries.

UP DATED TO JULY 1st 1978

Since the 1977 edition 38,000 new titles have been added, including 22,000 published since July 1977; a multitude of price changes have been made, and many thousands of books out of print have been deleted.

NEW SUBJECTS VOLUME

Entries follow the Universal Decimal Classification, with 2,700 headings and sub-headings. For easier, quicker use Index of Key Words is included. From these 14,000 key words immediate reference can be made to the relevant subject classifications.

AN INDISPENSABLE AID

Livres Disponibles, the only index of French books in print now published, presents the most authoritative bibliographical information on French language book publishing throughout the world.

Available from Informa Data Ltd at:
£280.00 for the complete set of 3 vols. Authors/Titles/Subjects;
£160.00 2 vols. Authors/Titles; and £80.00 1 vol. Subjects.
Trade discount apply.

5% Discount on firm orders received by 11th November 78

Les Livres Disponibles 1978 is published by the Centre de la Littérature, 117 Boulevard Saint-Germain, 75004 Paris, and is distributed in the U.K. and Commonwealth (except Canada) by Informa Data Limited, 8 High Street, Beckenham, Kent BR3 1AZ, England. Telephone: 01-863 0289, Telex: 896263 A B Informa G.

selon vos responsabilités ces termes anglais et américains ne doivent pas vous être étrangers si vous êtes

éditeurs, directeurs de collection	casting off blind color	outright pulping rejection	run-on costs steeply turkey...
techniciens de fabrication	bleed-off in quires	keep standing outlined picking	show through spots work and tumble...
responsables des droits étrangers	draft contract first option refusal floor	profit balances progressive proof read wrong image	right of first refusal...
graphistes, directeurs artistiques	copy scoping composition overlay bleed proof	landscape format make up over matter	self-ink solid matter long line process
responsables des droits d'auteur	copyright clearance copyright notice copyright infringement	copyright clearance copyright notice copyright infringement	copyright clearance copyright notice copyright infringement
responsables des droits de reproduction	advance orders advance payment advance delivery	advance orders advance payment advance delivery	advance orders advance payment advance delivery

Dictionnaire de l'édition français-anglais / anglais-français

de Philippe Schuler

Un volume, 314 pages, relié pleine toile, 130 F

Cercle de la Librairie

117 bd Saint-Germain 75279 Paris Cedex 06. Tél. 329.21.01

Camp: ACDL / Espagne: Científico Técnica / Italie: Editrice Bibliografica

Piranesi's posterity

By Joseph Rykwert

GEORGES BRUNEL (Editor):
Piranesi et les Français
Colloque tenu à la Villa Médicis
12-14 mai 1976
611pp. Rome: Edizioni del Elefante,
1.70.000.

The title of this book may seem unpromising; even in this bicentenary year of his death we think of Piranesi as an Anglo-Saxon property. Originally, all those Grand Tourist millards brought back volumes or packets of his vedute to decorate countless country-house staircases or guest-rooms, and this view was later overlaid by the opinionating Romantic one, which led De Quincy to describe the Carceri as Gothic hells. All this time he was also seen lurking somewhere in the background of the Adam style, which was thought to be a purely insular invention and not what it really was: a spent and scaled-down (if brilliantly organized) version of Piranesi's own fin-de-siècle devices.

For all that two centuries have passed, Piranesi is still very little known as a designer even if "architetto Veneto" is how he chose to describe himself. I would perhaps approach the contributors to this volume for not having done enough to put this injustice right, though in general the interpretation offered by the 1976 exhibition (which went under the same title as the conference of which this volume is a record) seems to me much closer to Piranesi's own idea of his achievement than the conventional Anglo-Saxon estimate.

In spite of all the connections he never came to Britain; nor did he go to France. But he did set up his studio in Rome at the Capitol end of the Corso, opposite the French Academy, and became a place where a number of the more quirky and impassioned ones, used to assemble. Several of them worked with Piranesi, all seemed to have enjoyed the conversation there.

It was about this time that there began to form that amalgam of high seriousness, archaeological pedantry

and a devotion to inductive reasoning which in later years came to be called Neoclassicism, with which Piranesi's work has an intimate but ambiguous connection. At the time of the French Revolution his two sons, implicated in the republican movement in Rome, packed up their father's plates (and their own, since they had also become engravers) and moved the whole enterprise to Paris, where it was to remain for a while, not altogether happily, one point the stock of plates had to be pawned. On Francesco Piranesi's death in 1810 the whole patrimony, both plates and drawings, was in confusion; Piranesi-Diderot bought them from his debtors and issued the plates in a series of volumes after which Pope Gregory XVI bought them back and lodged them in the Roman Chalcography. It was fitting that the pope who created the Etruscan and Egyptian museums in the Vatican should also honour Piranesi's heritage in this way, since much of Piranesi's work had been concerned with vindicating the Egyptian-Etruscan heritage of Rome against the now-fangled advocates of Greek superiority.

Piranesi's polemical writings and plates have been recently reprinted and much discussed—but his motives and his way of working remain obscure. Many of the essays in this book—such as those by Werner Oechslin—grapple directly with the problem; others are more oblique, such as that by Silvia Pesquero, whose short account of the artist's ornamentation is one of the best. The individual essays vary, as contributions to this kind of book must do, from the fascinating and/or useful to the irritatingly pedestrian or ineffectually benevolent.

This anthology has the edge over many of its kind, however, in that it offers, in addition to the essays, an extremely interesting group of documents. The editor gives an account of the relations between Nicola Gombosi and the Papal printer-publisher (a builder and two printer-publishers) who were respectively the dedicatee and the distributor of Piranesi's first collections of engravings. They were also closely allied with a neo-classical and, even more, proto-Jacobin group which centred around Cardinal Passionei and Giovanni Butta. Manlyque Mosser and Gilbert Brouart deserve our gratitude equally for providing the first

reliable and complete text of the grand life of Piranesi, and for setting out the circumstances of his writing. Le Grand was prolific, a book designer and writer, and his master and father-in-law, Clément, Roman associate. Although he became a relatively successful architect (the Governor's Palace in Metz, having played second fiddle to survey) and to Thomas Jefferson (over the designs for the Virginia Capitol), as well as for having his portraits pillaged by Charles Cameron for Tsarskoe Selo.

In his life, he suggests that it was Clément who chastened Piranesi for his unfortunate *gothic Neapolitan*, but this tribute to his father-in-law only heightens the enigma of the hero, Piranesi. The life was intended, it now seems, as an introduction to a vast enterprise: of issuing the complete works of Piranesi together with a great deal of new material (on Sicily, the Near East, together with the unpublished remains of Clément's great work on French antiquities) to form a museum-encyclopedia of world architecture.

The extended text of such a history was never written, nor was any systematic re-ordering of the Piranesi plates carried out. When they were reprinted the plates were always sold individually or loosely in the original order, and Le Grand's intended history of architecture was limited to a preface for a one-volume architectural history which J. N. L. Durand had prepared for his students at the Ecole Polytechnique, and which became a standard handbook for many decades. The aborted publication would have been too rich—in every sense—for the architecture which developed in the nineteenth century.

The documenting of this enterprise seems to me crucial, therefore, if we want to understand some of the great changes of the period, and this alone would make the present book essential reading for architectural historians. But the later dolours of Piranesi's successors are a dark and fascinating episode about which one would certainly like to hear a great deal more: about their curious relation to Gustav III of Sweden, for instance. But that will keep for another conference.

RUSSIAN LITERATURE
Edward Wasiolek: *Major Fiction*
250pp. University of Chicago Press, £8.40.

Edward Wasiolek, after much valuable work on Dostoevsky, has now written one of the best books on Tolstoy in recent decades. This may be partly because of his preoccupation with Tolstoy's most challenging contemporary, and the result of his sense of the unlikely, in a common pursuit. But there are other, speculative reasons. Few studies of Tolstoy have been so carefully pondered and so firmly organized to convey; and not many show the flexibility and variety of its approach. Wasiolek proposes a simple and consistent English reading, but he advances it with subtlety and discretion. No previous critic really satisfies him; he is not ungenerous in allowing the merits of his predecessors, but he argues their frequent inaccuracy. The introduction, though apparently confident—"I have read Tolstoy's fiction as I believe he wanted it read"—none the less makes no claim to have established a final answer. It is a mystery—rich and inexhaustible—that Tolstoy offers us, and it is a mystery that has puzzled.

Mystery would not have occurred to many readers as the key phrase of Tolstoy's art. He was from the very first an incorrigible explorer; he laboured to make his style perspicuous; and in those later years, the work and attitudes of which are bound to modify our sense of the major fiction before us, he was aware of the need to clarify his crisis. It would seem that the capacity for wonder had been burnt out of him by ethical certainties. It is an achievement of this book to have shown more complexity in the last stage of Tolstoy's creative writing than is generally allowed, and to have made out a strong case for the persistence of a "special thread" (perhaps not recognized by Tolstoy) throughout his creative life.

Merzhkovsky in 1902 suggested a conflict of two Tolstoy's, the serious pagan and the tormented saint, which had enough truth in it to inspire a great deal of thinking about Tolstoy since. But Merzhkovsky did not perceive that both these sides of Tolstoy were present from the start. Belief in an objective simple truth, which will console Tolstoy, he was disturbed by the "little princess's" look of protest in death, offer "a glimpse of something that is not circumscribed by his understanding." In such moments a mysterious force of new life strikes within him. At Austerlitz indeed the immeasurably remote sky with the grey clouds drifting across it fades into a sense of nothingness (but Andrey himself faints from the very sight of the sky). The girl, the beauty of the night.

All of these, it is argued, even the apparently incongruous moment of pain when Andrey is disturbed by the "little princess's" look of protest in death, offer "a glimpse of something that is not circumscribed by his understanding." In such moments a mysterious force of new life strikes within him. At Austerlitz indeed the immeasurably remote sky with the grey clouds drifting across it fades into a sense of nothingness (but Andrey himself faints from the very sight of the sky). The girl, the beauty of the night.

Pursuing this theme by way of *Three Deaths*, *Polikushka* and *Fanny Hill*, Wasiolek arrives at *The Cossacks*, in which he gives particular attention to Olenin's experience in the steppe. The meaning of it is lost on Olenin, a significant way. He mistakes the extraordinary sense of harmony

Moments of plenitude

By Henry Gifford

he feels in submission to the gods, for a call to sacrifice himself on behalf of others, and here he is like Prince Andrey in *War and Peace*, who misinterprets all his "best" moments. Their attitudes are different. Olenin, the self-admiring romantic, excludes himself from acceptance by the Cossacks (this only friend being the old hunter Eroska who is also a romantic, about his own past, while the rake Beletsky is taken by the villagers on terms satisfactory to both parties. Andrey is troubled by his scepticism, and by an abiding desire to assert control over life, in the fashion of the old prince his father. Thus each fails to understand what has been revealed to him.

Berlin, admittedly after a very full investigation, has concluded that Tolstoy was a cast-iron determinist. Yet, as Wasiolek points out, the evidence of Tolstoy's own statements, in draft and in the printed version, goes clearly against this view. Further, if his doctrine is examined in the light of the hunting scene, its consistency should be plain. Wasiolek finds the answer to what has puzzled so many in the right understanding of two crucial terms in Tolstoy's thought, "reason" which denies human freedom, and "consciousness" which affirms it. The latter term, *somnits*, expresses a kind of knowledge which is "with or at one with the object of cognition." Between these two modes of apprehension Tolstoy cannot arbitrate: he can accept neither as being exclusively true. Only certain is the paradox that if the more limited becomes the more real; he cannot hope to "move" history, but he can be moved by history, and that is a freedom to which consciousness will attest.

From the beginning of this study it has been made clear that we should look always in Tolstoy's fiction for an "inner circle where life beats in its plenitude." All the characters are judged by their proximity to this centre or their deflection from it. Pierre and Andrey are admitted there in their "best" moments; Natasha appears to inhabit the centre by right, although at one time she forfeits the privilege when she betrays her love for Andrey (but it is he who has really betrayed Natasha, as Wasiolek argues, by proposing to delay their engagement for a year, which is an implied rejection).

When Andrey sees the old oak in leaf, corresponding to the renewal of hope in himself, all the best moments of his life rise to his memory at once: Austerlitz, with that lofty sky and the dead reproachful face of his wife, and Pierre on the ferry, and the girl, the beauty of the night.

All of these, it is argued, even the apparently incongruous moment of pain when Andrey is disturbed by the "little princess's" look of protest in death, offer "a glimpse of something that is not circumscribed by his understanding." In such moments a mysterious force of new life strikes within him. At Austerlitz indeed the immeasurably remote sky with the grey clouds drifting across it fades into a sense of nothingness (but Andrey himself faints from the very sight of the sky). The girl, the beauty of the night.

The discussion of *Anna Karenina* fills little more than half the space given to its predecessor. Wasiolek contends that this novel, which Tolstoy wrote at times against his inclination, makes up by contradiction for what it lacks in control of the centre. His analysis is alert and subtle; and it brings out some interesting points—for example, about an affinity in the depth of their feeling between the two Alexeys, Karenin and Vronsky, and about Anna wanting in her heart neither Seryozha nor the divorce, since all other interests are subordinated to the problem of arresting any change in Vronsky's devotion.

Tolstoy now believes that the corrupting power of sex poses a threat to personal freedom and fulfillment. Hereafter, a preoccupation with this idea and with death bears heavily on his art. Wasiolek asks how it can be that in spite of Tolstoy's willful intrusion into the novel, *Anna Karenina* has a universal meaning. He suggests that the "mythology" Tolstoy has constructed must be put aside for a true understanding of what the book says, and what it says may have "escaped even the deepest recesses of the author's creative being." This allows him to hazard a psychoanalytic approach, according to which Karenin, and Vronsky too, are paternal figures, and Anna has deliberately sought the anguish of a child that is abandoned by the

Heinemann

Poetic Truth

ROBIN SKELTON

This fine book completes the trilogy on poetry which Professor Skelton began with *The Practice of Poetry* and continued with *The Poet's Calling*. His task is no less than to establish 'the truth as I see it', which involves a searching examination of many poems and of the work of critics and philosophers. cased £5.50 net paper £2.90 net

The Literature and Thought of Modern Africa

Claude Wauthier

The second edition of this renowned work has been updated to include the new intellectuals: Wole Soyinka, Ayi Kwei Armah, Chinua Achebe and Ngugi among others. cased £6.50 net paper £3.20 net

African Writers Series

Latest additions to this world famous series, now comprising over 200 titles.

The Journey Within I. N. C. Aniebo paper £1.45 net
The Fisherman's Invocation: Poems by Gabriel Okara paper 95p net

Ripples in the Pool Rebeka Njau paper £1.25 net

Arab Authors Series

"As a general introduction to Arab writing these paperbacks could not be better" *Sunday Times*

Egyptian Short Stories Edited by Danyal Johnson-Davies paper £1.50 net

Miramar Naguib Mahfouz paper £1.50 net
(With an introduction by John Fowles)
The Smell of It Sonallah Ibrahim paper £1.50 net
Men in the Sun Ghassan Kanafani paper £1.50 net
The Wedding of Zein Tayeb Salhi paper £1.20 net

Health Services

Their nature and organization and the role of patients, doctors, and the health professions.

Editor: ELLIOTT JACUES

These essays consider a wide range of general issues from the point of view of the research work of the Brunel Health Services Organization Research Unit in connection with the National Health Service in Britain and its massive re-organization in 1974. cased £9.95 net

The Economics of Social Security

LESLIE McCLEMENTS

The first study to examine systematically the application of economics to a wide range of questions. What are the objectives of social security? How are they reflected in policies? Can we measure living standards? Do two live as cheaply as one? And what is the cost of a child? Who are the poor? How are living standards affected by inflation? What is the distributional impact of transfers; benefit-in-kind and other publicly provided goods? cased £8.50 net paper £3.50 net

Current Crises in Psychology

GORDON WESTLAND

This book offers analyses of the various crises in psychology, from the perennial question of the usefulness of psychology, its place among the pure sciences and its underlying philosophy, or the lack of it, to the application of laboratory research to real-life situations, the use of statistical techniques, the divisiveness within the profession, and the ethical problems created by the study of human behaviour both in and out of the laboratory. cased £6.50 net paper £2.50 net

Mexico in Crisis

JUDITH ADLER HELLMAN

A highly readable account of Mexican political development over the last sixty-five years, presenting a wealth of new information and based largely on the author's fieldwork and observation of the Mexican political system. cased £8.50 net

Heinemann Educational Books
48 Charles Street, London W1X 8AH

Free catalogue of ACADEMIC REMAINDERS

Hundreds of titles on all subjects, in mint condition, at greatly reduced prices.
GODFREY BOOK SALES
41 Bloomsbury St. London WC1N 3JY
01-636 9177

he has yet received from any historian of the age, his portrait of the German Christians is essentially of a trivial body, blown up like a balloon in the time of illusions but predestined to inevitable puncture: a sound of wrongheaded or ambitious men, in a group promoted by a Nazi politician Wilhelm Kube and wholly devoid of real popular support, dependent to the end on the physical backing and the votes of the Nazi party, and collapsing the moment that Hitler saw it to be against his national and international interest to commit his government's reputation to their prosperity. Perhaps this book may underestimate the popular appeal. Siegfried Leffler, for example, was an authentic and charismatic evangelist who created working men's congregations at the same time as he helped to create the Nazi party in Thuringia.

For all its length and detail this book is hard to put down. The narrative is masterly. This is not only due to the painful interest in the story, the author's learning and the fascinating new detail which he supplies, nor only to an ability to organize a mass of intractable matter into an intelligible whole. The author is engaged, and the reader will find it hard not to be likewise engaged. One is somehow made quite glad that the Poles eventually hunged "Commissar" Rager. Scholder is prepared to quote extracts which German historians have hardly been able to bear quoting. During the period when many Germans saw Hitler as a religious kind of saviour, things were said in pulpits or speeches which now look worse than absurd; they sound mad, even horrible. If an Englishman hesitates to read, how red must have been the face of the German who wrote. His sense of truth refuses to skate over these utterances. And sometimes he selects with a sure eye for the absurd; as when the Reich bishop chose his favourite violinist, to the strains of whose fiddling he met Baldur von Schirach, to sign away, by a monstrous and fatal act, all the church youth organizations for incorporation in the Hitler Youth. It is only when the truly great bishop Wurm preached at Wittenberg the sermon which consecrated the new order, while a posse of "theological storm-troopers" in field-grey and carrying heavy pistols paraded in the choir, that his favourite fiddler, a leading bishop who wanted Jewish pastors out of the Church, and who was forced at last to resign his see and all his church offices, drafted the letter of thanks to himself, the text of which is given here. It does not help to refurbish his already dismal reputation.



Generals without whalebones

By Ronald Lewin

MATTHEW COOPER:
The German Army 1933-1945
Its Political and Military Failure
608pp. Macdonald and Tyle's: £9.75.

CHARLES W. SYDNER, Jr.:
Soldiers of Destruction
The SS Death's Head Division, 1933-1945
387pp. Guildford: Princeton University Press: £28.

Goebbels detested the generals. The recently published final section of his diary has a recurrent theme—what a shower they are! He looks back to 1934 and laments that Hitler was a lunatic and an anarchist. "Had Hitler been an upright, solid personality, in all probability some hundred generals would have been shot on 30 June," says the Führer. He spends his time "putting a bit of whalebone into their jackets". As for the brass-hats in Hitler's ante-room, "they are a twenty-looking crowd making a depressing impression. It is a shame that the Führer has so few respectable military men on his staff. . . . Why has no circle of Goebbels and Scharrnberg collected around him?" Why, indeed? This is precisely the question raised by Matthew Cooper's sparkling and impressive book.

Gods in classical mythology had a way of leaping into existence already mature and fully armed, but military historians normally require longer to ripen. It is establishing to discover that the author of the book, born in 1952—but then he is a Clerk of the House of Commons, an office from whose firm base Robert Rhodes James, in 1965, launched his admirable study of Gallipoli. The old grograms of military history, veterans of so many hard-written campaigns, must welcome to their ranks a most promising recruit.

Mr Cooper is not the usual whist-hunter cataloguing the German generals for their failures to mount a political coup and remove Hitler as Head of State. Of this he thinks they were incapable. "To expect them to have been otherwise," he writes, "is unreasonable." In effect he accepts the arguments of von Brauchitsch, Halder, von Manstein and others in their joint Nuremberg paper which affirmed

that assassination of Hitler was out of the question for the generals, because of their Christian faith, their oath of allegiance, their fear that the army would not follow them and that such an act might precipitate civil war. Instead, he concentrates on what he believes to be their more contemptible failure, "the greatest folly in the history of the German Army." This was the strictly professional error of allowing a megalomaniac corporal to usurp the functions of the Great General Staff.

Mr Cooper therefore devotes the bulk of his book to examining in detail the Guderian slope down which the generals rolled from the allegiance oath of August, 1934—"I swear by God this holy oath"—to the point a decade later when von Rundstedt could say "You see that guard posted outside. If I want to post him on the other side of the house, I must first ask permission of Berchtesgaden." He is excellent all along the line, particularly in analysing the effect of Hitler on the German campaign. How many times have we not been there, Moscow, Kursk, Leningrad, the Don? With-out any shining originality, Mr Cooper makes it all seem fresh. His great stroke, an attempt to prove that there was no doctrine named "Blitzkrieg," in a bit of nominalist juggling. Whether there was a specific theory is irrelevant: the practice was what mattered. If Mr Cooper had been in a position heavily dive-bombed by Stukas, with panzers and motorized infantry waiting to roll in behind the artillery's barrage, he would not have stopped to argue about nomenclature.

But the book is essentially about the generals without whalebones and not, as the family phrase went, "It is a moral issue." Their degradation by Hitler, from respected professional advisers to lackeys and fellow-travellers is admirably documented and described in good lively prose, but the two central questions are buried. Could the generals in fact have prevented Hitler from taking over the military machine without a political coup? Since that seems unlikely, ought the generals to have struck in this way? "Ought," the philosopher said, means "can."

One answer comes thinly from the strangled, almost incoherent, after July 20, 1944. Yet even that answer is imperfect, for a close analysis will show that the military members of the conspiracy were almost certainly not because they were afraid, but because they were. The evidence of this book, the generals were justified in being scared of the consequences.

Frederick the Great, a wood-engraving by E. Kretschmer after the drawing by Adolph von Menzel, reproduced in Brennpunkte deutscher Geschichte 1450-1850 by Wolfgang Venohr and Friedrich Kahrmann (306pp. Kramberg/Tamms: Athenäum, DM 28). The book has its origin in a German television series about the most important figures and events in the country's history. Besides serving as a souvenir and companion of that series, it stands on its own as a valuable documentary introduction to German history. Beginning with the events leading up to the Peasants' Revolt—"the first political manifestation of the German people"—the book takes the story up to the Revolution of 1848-9. An unusual and welcome feature is that contemporary songs, ballads and poems are woven into the text. A second volume, which will bring the survey up to date, is to appear early next year.

Klincksleck
11, RUE DE LILLE
75007 PARIS
FRANCE
a publié depuis
Francfort 1977

ARTS

—La peinture murale byzantine à la fin du Moyen Age, par T. VELMANS
—Vers un langage des arts autour des années vingt, par G. COLVILLE

LITTÉRATURE

—La poésie-philosophie de Milosz, par J. BELLEMIN-NOËL
—Littérature et œuvre de l'Orient, par B. RUE
—Écriture et pulsions dans le roman slendish, par R. ANDRE
—Monterlant et l'Espagne les sources historiques de "La Reine morte", par M. SITO ALBA
—Correspondance générale de P. L. Courier (Tome 2), éd. par G. VIOLETTE-LE DUC
—L'œuvre de nature en "Wald", par B. TOCANNE
—Péguy écrivain (Colloque du centenaire à Orléans)
—La fin d'un monde et du Nouveau de Rameau, de Jules JANIN (éd. J. M. BAILE)

Cahiers du 20^e Siècle
No 7—Lectures de Saint-John Perse
No 8—Le Colloque André Surab
No 9—Séminaire et littérature

Dans la collection "FEMMES EN LITTÉRATURE", une nouvelle série:
—"NOS CONTEMPORAINES", No 1: Benoit Groth, par F. GONTIËR
—Une nouvelle collection "LES INSTANCES DU RECIT":
1. Narratologie, essai sur la signification narrative dans romans modernes par M. BAL

LINGUISTIQUE
—La arcelle, structures, essai et origine, par A. VALDMAN
—Essais sémantiques par Ch. METZ
—La Phonologie, par P. LEON, H. SCHÖTT et E. BURSTYNSKY
—Les Français régionaux (Colloque sur les français parlés dans les villages de vignes-rottes)
—Dictionnaire étymologique de la langue grecque, Tome 4/1, par P. CHANTRAINE
—Dictionnaire étymologique des mots de montagne en France, par A. DAUZAT, G. DESLANDES et Ch. ROSTANG

PHILOSOPHIE
—Invention et métamorphose des signes, par E. RADAR

PHILOSOPHIE DU LANGAGE
Dans la nouvelle collection "HORIZONS DU LANGAGE":
4. Langage et marxisme, par J. L. HOUEBINE
5. Philosophie et invention textuelle, par J. L. GALY
6. Le langage à l'âge des signes, par A. ROBINET

HISTOIRE-RELIGION
—A travers l'affaire Dreyfus: Henry et Valerio, par E. ZHIVNOT
—Inspiration biblique dans la poésie d'A. d'Aubigné, par M. SOULIE
—Le Cardinal de Retz, par A. BERTIERE
—Région: l'imagination religieuse dans l'œuvre de E. Renan, par L. RETAT
—La Rochefoucauld, augustinisme et littérature, par J. LAFONT

ET LE TOME 8 de

LE LANGAGE

STAND N° 9134

PAYOT
a publié
en 1977-1978

Theodor W. Adorno
René Aléau
Bronislaw Baczk
Roger Bastide
Ernst Bloch
Amadeo Bordiga
Régis Boyer
Louis-Jean Calvet
André Chervel
Roger Dadoun
Paul du Breuil
Georges Duménil
Mircea Eliade
Erich Fromm
Georges Gusdorf
Jurgen Habermas
Max Horkheimer
Jan Kott
Georg Lukacs
Jean Markale
Gérard Mendel
Louis Mercier-Vega
Alfred Métraux
Jean-Michel Palmier
Otto Rank
Wilhelm Reich
Thomas Szasz
Louis-Vincent Thomas

The colour-blind classroom

By Diane Ravitch

RAY C. RIST:
The Invisible Children
School Integration in American Society
301pp. Harvard University Press: £9.80.

When the United States Supreme Court declared in 1954 that racial segregation in the public schools was unconstitutional, the meaning of this ruling—known as the Brown decision—was clear: to eliminate racial distinctions from public policy. Until 1954, the southern states maintained dual school systems, one for whites and another for blacks, under the then legal principle of "separate but equal." While schools were almost invariably better equipped and better staffed, and even when white and black schools were equally endowed, the black schools were in fact stigmatized as inferior schools for an inferior race. When the Court struck down the state laws that required or permitted assignment of children by race, it held that "separate educational facilities are inherently unequal."

But this historic decision had a fundamental ambivalence at its core, and this ambivalence has made the desegregation issue a political and legal paradox. On the one hand, the Court seemed to be affirming the necessity of racially neutral public policies, policies that treat all citizens equally without recognizing the colour of their skin. Yet on the other hand, the decision eventually became the foundation for explicitly race-conscious policies intended to disestablish separate schools.

Over the past quarter-century, the Brown decision has been transformed. In 1954, it seemed to mean that children could not be assigned to public schools on the basis of their race; by the 1970s, the same decision was used to justify the assignment of children to schools on the basis of race in order to promote desegregation. The intransigence of the southern states for more than a decade after the Brown decision, the persistence of systematic segregation, the assertion of the civil rights of the 1960s, and the enactment of strong civil rights legislation—all combined to put the courts and the federal bureaucracy into the business of establishing desegregation guidelines and enforcing them. Accurately, the racial problem of desegregation "changed"; in 1954, it meant the end of state-imposed segregation, the removal of racial barriers, the absence of discriminatory practices and policies; by now, many courts take it to mean racial mixing or racial balancing. If there is both semantic and pragmatic confusion, much of this confusion can be traced to shifts in the philosophy of the Supreme Court, which for several years, beginning in 1968, imposed a balancing act on the school systems as a remedy for past discrimination, but which ruled only last year that the existence of one-race schools (be they all-white or all-black) was not in itself evidence of unconstitutional discrimination.

Ray C. Rist's *The Invisible Children: School Integration in American Society* is a reflection of the present ambiguity of racial policy rather than a measured sorting out of conflicting purposes. By no means does the book live up to its subtitle, which suggests an examination of school integration in American society. Instead, it is a report on Rist's observations of an integration programme in one school in Portland, Oregon. His record of classroom observations is a rich, small-scale, anecdotal, and consistently fascinating portrait of the "invisible" children, the black children of the city's total enrolment. Since blacks are about 12 per cent of the nation's population, Portland is at least superficially representative of the public school enrolment of most big American cities. In the year of Rist's observations, 1973-74, the "invisible" children, thirty black students who voluntarily transferred out of their neighbour-

hood schools to attend Brush, a school of about 500 white children. The purpose of the voluntary transfer programme was to disperse black students away from predominantly black schools and thus to avoid mandatory racial assignments ("busing") of the sort that have caused major public conflicts in cities like Boston.

Everyone involved saw advantages for themselves: for the black parents, there was the expectation that their children would receive an education superior to that available in the neighbourhood school. For the parents and professionals at Brush School, there was the satisfaction of feeling that they were fulfilling something akin to a civic duty by helping black children.

Rist devoted most of his attention to first-grade classes, and his descriptions of teacher and student behaviour are fascinating. The black children were distributed so that there were no more than one or two in any particular class, and the school's policy was to treat the black children just like the white children—same standards, same expectations, same discipline. Except for taunts from older children, there was little evidence of racism either overt or covert. While the teachers displayed unfamiliarity with black customs and family life, they seemed sincere in wanting the black children to learn.

Yet despite good intentions, the problems in adjusting the black children to the school were enormous, and most of them seemed attributable to the vast cultural gap between the children. The white children came from high-achieving families, with high levels of income and education; the black children apparently came from a cross-section of poor and working-class families, in some of which there was no father, and in none of which was there a social background akin to that of the privileged Brush neighbourhood children.

One black child stole repeatedly; another could barely stay awake during the day. The black children fought with each other, and were known as "the class clown," and others quickly became labelled as disciplinary problems. The head of the school estimated that most of the black children would not score in the range of 40 to 60 on an IQ test, and that some might be close to "educable mentally retarded". In most of the classes, the black children fell far behind the rest of the children academically. Rist observed time and again the physical separation of the black students from the remainder of the group, either for punishment or for academic reasons. One first-grade teacher worried about what the children of both races were learning:

I can't see what good integration does in these circumstances. What will the white children think when they see that black children are so academically poor? And what about the black child's self-image? What is he going to think about himself when he compares his work with the work of the white students around him, and finds out he is at the bottom of the class?

To Rist, the heart of the maladjustment between the blacks and the Brush School is the school's strong emphasis on academic achievement and its desire to get the black children to perform as well as the white children. He considers this to be a form of assimilationism which forces the black children to become "invisible" by aspiring to the same norms as white children. What he most objects to is the "tokenism" in the voluntary transfer programme, that only a few black children were present in the school. And Rist does convincingly demonstrate the painful estrangement of the black child in the Brush School, though it is never clear whether the source of this apartness is racial or cultural.

He has written this book to demonstrate, presumably, what should not happen, since he does not approve of tokenism nor of the school's efforts to treat all children similarly. Curiously, while he finds the tokenism of the programme to be objectionable, he only black professionals that he cites hold the contrary view. These two are members of a panel on

cultural awareness who were sent to the school to help the teachers understand black children. One says, as Rist reports, that

by judging black children by different standards the teachers are being patronizing to the black students. He says the first to know that he is being patronized is the black student, and, in response, the student will manipulate the teacher whenever he can. Instead, he says, teachers should give fair treatment to all students. The black woman adds that one of the greatest concerns of black parents in putting their children in a busing programme is whether their children are being evaluated on the basis of a double standard. She says that she continually has to tell parents in the black community that this is not so.

Rist, however, has a different notion of what should happen to black students. He thinks it wrong to judge them by the same standards as whites. What he advocates, with great fervour, is integration with a "critical mass" of black students, somewhere between 15 and 40 per cent of the student body in a given school. This, he believes, enables black children to have a secure sense of their racial identity and to participate in every facet of the school's life. The point might have been better made had he studied the kind of school he favours.

His perspective illustrates the complexity of school desegregation in the United States today. To say that what he thinks is wrong requires assignment of children solely by race and continual reassignment to maintain the proper racial balance at each school. One wonders whether it is a step forward to regulate black proportions in each school, nor so many as to constitute a majority and not so few as to be isolated. One wonders, too, whether he is advocating what black parents want for themselves and their children.

Rist calls his approach "pluralist", but the essence of pluralism—as Horace Kallen defined it in the early twentieth century—is the right of a group to be left alone and to be free to choose whether or not to assimilate. Kallen was objecting to Americanization programmes aimed at assimilating European immigrants, and he believed that the government should not try to tamper with the choices that ethnic or cultural groups make. He objected to the "melting pot" image, and at one point went so far as to propose that America become a federation of different ethnic groups. Rist makes a quick bow in Kallen's direction, but then retreats to the opposite, anti-pluralist extreme:

In an ideally pluralistic situation, everyone, including those who do not subscribe to pluralism, would have perfect freedom of choice. But where, as in this country, the government has established a monopoly over education, there can ultimately be no freedom of choice. Thus, he puts himself in the position of knowing what is best for blacks, whether they like it or not. In the past, blacks were never free to choose whether or not to assimilate, and it would be ironic if that choice were now to be denied them for their own good by those who claim to speak in their behalf.

Ultimately, Rist does little to advance the comprehensibility of the school desegregation issue. His own commitment to a particular version of integration is so intense that he is unable to examine his own assumptions, let alone the assumptions that have undergirded policy for the past twenty-five years. A useful review would have to challenge the changing definitions of segregation, desegregation, integration, and pluralism, as well as to analyse the different expectations that have been attached to particular policies over the years. While the descriptive chapters are about as good as the research does not convey any broad understanding of the varieties of school experiences that touch the lives of black and white children in different communities, nor does he question the manipulative social engineering of the present. Michael Katz calls "reform by imposition"—implicit in his proposals to disperse and regulate the black population.

BOOKS FOR THINKERS

Pope John Paul I
ILLUSTRISSIMI
"The world discovered little about Albino Luciani in his thirty-four days as Pope, except that he had a smile of endearing warmth and cheerfulness."

Here, in a series of remarkable open letters to famous figures of the past, his qualities of love, humour and compassion are revealed.
The Observer
Illustrated by Pappas
To be published later this year

David L. Edwards
A REASON TO HOPE
"... a thoughtful evaluation of our present dilemma and an equally thoughtful set of sign-posts for the Christian who wants to pursue great issues with seriousness."
Methodist Recorder
£4.95

Malcolm Muggeridge
(Edited by Ian Hunter)
THINGS PAST
In a journalistic achievement unrivalled in our day, Malcolm Muggeridge has enriched, perturbed, scandalized and humbled his fellow mortals for half a century. For those who find Muggeridge's prose irresistible (and that includes many who do not share his views) this new anthology is a prose banquet.
Illustrated £4.95

Rex Brice
TAIZE
Brother Roger and His Community
A beautifully illustrated portrait of the International group of men who live and work at the celebrated monastic community of Taizé.
Illustrated £3.95

Tellhard de Chardin
THE HEART OF MATTER
No. 12 in the *Collected Works of Tellhard de Chardin*. This final volume of Tellhard's collected works is among the finest and also the most personal of Tellhard's writings, representing the quintessence of his thought.
Published on November 13 £4.95

James Richmond
RITSCHL
A REAPPRAISAL
A Study in Systematic Theology
A contemporary and comprehensive reinterpretation of Albrecht Ritschl, after Schleiermacher, the greatest German Protestant systematic theologian of the nineteenth century.
£8.95

COLLINS

Setting the tone

By Michael Baxandall

IRVING LAVIN and JOHN FLUMMER (Editors): *Studies in Late Medieval and Renaissance Painting in Honor of Millard Meiss*. Volume 1: Text. 483pp. Volume 2: Plates. 164pp. New York University Press. \$75 the set.

Millard Meiss, who died in 1975, was a scholar interested in early Renaissance painting, most actively in the Trecento and Quattrocento and the French fifteenth century. He was widely known first for his book *Painting in Florence and Siena after the Black Death: The Arts, Religion and Society in the Mid-Fifteenth Century* (1951), a pioneer essay in stating a relation between painting and cultural circumstance with precision and detail. But he wrote articles and books on Trecento fresco and its technique, on religious symbolism in Italian art, and later on French painting in the time of Jean de Berry, a field he did much to make more accessible with a series of monumental publications. A selection of his articles published in paperback in 1976, *The Painter's Choice*, showed something of his approach. The total was a remarkable and homogeneous achievement and must have set clear terms of reference for the contributors to this *Festschrift*.

Festschriften are an art historians' vice and set problems for all parties. Many publishers seem to be solving theirs in these hard times by shunning the genre. Contributors must find something short and with some relation to the dedicatee's interests. Editors lose friends. Librarians, the main purchasers, have difficulties with classification. But the worst problem is a special one of the reader's: how to contrive that, ten years off, one will recall from some hotch-

potch the article that did not interest one then but would now.

This present collection of forty-five articles is less incoherent than some. By fairly firmly limiting contributions to the area of Millard Meiss's own research interests, the editors have prevented the miscellany character getting quite out of hand. The papers range in length from a number of modest four-page notes, chips from distinguished benches, to a quite long piece, 10,000 or so words on "Alberti's Light" by James S. Ackerman, and many fall fairly naturally into groups corresponding to Meiss's interests.

One cluster would be the pieces on religious symbolism, sometimes hidden symbolism, in Renaissance paintings. Jan Bialostocki discusses the mirrors shown in Renaissance pictures and is concerned to emphasize that they are clearly there as often or as much for their visual interest as their symbolic interest. Samuel Y. Edgerton Jr. makes productive use of St Antoninus's and other current accounts of the Virgin and the Annunciation to suggest symbolic meanings in the physical background detail of Quattrocento Annunciation pictures. Marilyn Aronberg Lavin identifies the object St Joseph is drilling in Robert Campin's *Mérode Altarpiece* as a strain for a winepress and so an allusion to the Mystic Winepress of Isiah and St Augustine and medieval Christ symbolism.

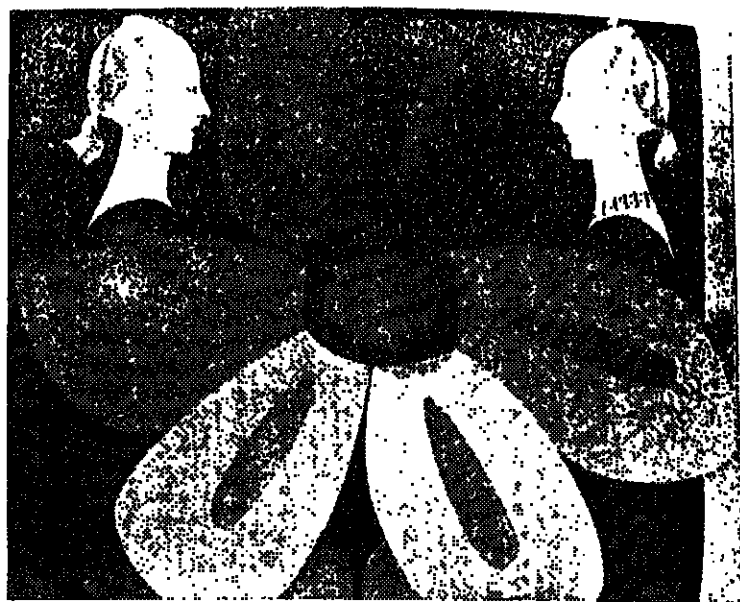
Mirella Levi d'Ancona gives an ingenious exposition of Mantegna's Vienna *St Sebastian* in the light of Paduan Aristotelianism. The argument is too elaborate to summarize or excerpt fairly but leads to a view of the picture in which every object can carry several intended significances: thus the boats in the right background "allude to the calling of Peter and Andrew, to Saturn's arrival in Italy, and to Mantegna's own calling to Mantua." Yet more, "the curved wake of the boat is linked with the image of the sailor steering a ship in the operation of navigation, which was used by the Paduan philosopher

Francesco Zabarella (d 1417) as an illustration of the rational soul".

A second cluster is four articles by Italian scholars on the media of Italian mural painting. Leonetto Tintori reports and discusses an analysis of some pigments used in the frescoes of S. Francesco at Assisi—which he worked and wrote on with Millard Meiss—and Giovanni Paccagnini writes again on the weird consistency of the Pisanello murals at Marzù. In two interesting articles Umberto Baldini and Ugo Procacci restate and augment their argument that Trecento fresco painters normally drew direct on the wall in sinopia without preliminary drawings, whereas only in the fifteenth century Andrea del Castagno and others began making drawings which were then enlarged into cartoons for transfer to the wall. It is a fascinating issue that bears not only on the procedure of fresco design but on the status of such early Renaissance drawings as to survive, and the argument has been lively for some years now.

A third cluster consists of non-sense articles on French Renaissance painting. François Avril pursues Italianate elements in four early fourteenth-century manuscripts attributed to a "Master of Jean de Cherchemont". Carl Nordenskiöld discusses secular manuscripts produced for Jean sans Peur, and Charles Sterling a Burgundian *Crucifixion* panel of about 1420 that seems to have affinities with both the Limbourg brothers and Italian painting. Herbert Kessler writes on a Flemish manuscript of the *Miroir de l'humaine salvation* of around 1500, and Reiner Haussherr publishes an odd sixteenth-century *Apocalypse* manuscript whose sources apparently range from a thirteenth-century English manuscript to Dürer's woodcut cycle.

All three groups correspond to central interests of Millard Meiss. But, of course, many interesting items among the forty-five fall outside. For instance, there are two articles concerned with how far Renaissance landscapes were topographically accurate representations



"Masters' Images—after Paolo Uccello" by Santa Graziani (b 1920), from the catalogue of The James A. Michener Collection: Twentieth Century American Painting (372pp, University of Texas Press, £19.25, paperback £10.50).

of actual places: Felton Gibbons seeks the originals of the towns represented in Giovanni Bellini's backgrounds, and Ludwig R. Heydenreich finds those of mountains drawn by Leonardo in the Madrid Codex. And—to declare a personal favourite in the collection—there is one unobtrusively beautiful paper by Hendrik W. Van Os, "Vecchiotta and the Persona of the Artist", which one particularly hopes will not go under.

Van Os is concerned with how we may best locate the emergence of the Renaissance artist as someone with an individual public personality—a familiar but awkwardly elusive development—and argues that the artist from the styles of his work, that what is most needed is case histories in which both are followed in close relation. He then does just this with the Sienese artist Lorenzo di Pietro, Il Vecchiotta, in a straightforward narrative out of which an individual, perhaps a deliberately image-building individual and certainly one with a distinctive public character, emerges very clearly

indeed. It is the method of Vasari admirably revived.

One reason why *Festschriften* are unreviewable (that, by the way, is the problem they set for the reviewer) is that they are almost always neither good nor bad, but contain heterogeneously strong articles and diversely weak articles, and the forty-five pieces for Millard Meiss are not collectively an exception. Yet much of the volume does stand for a certain current in art history, a sort of Princeton style, far wiser of a better term, circa 1970. ("Like the *ovum struthionis* [an object of Meiss's iconographical interest], this book has been slow to hatch" as the editors choose to put it; I take it this means some of their contributors were slow to deliver.) Millard Meiss, even if not the over-estimating creative influence Erwin Panofsky was before him, seems to have been one central and one-setting figure in American art history in its post-Panofskian phase. The recurrent themes and modes here displayed by his pupils and friends owe much to him and are still much with us.

HEINRICH UNSELD (Editor): *Goethe's "Das Tagebuch" und seine "Sieben Gedichte"*. Nijp. Frankfurt: Insel.

Goethe and Rilke have been the mainstays of the *Tagebuch*-Bücherei, the series of brightly coloured elegantly composed little volumes of German and world literature launched by Anton Klippenberg in May, 1912. To celebrate the one thousandth issue of the series, a new volume of both Insel Verlag and Schöningh, has combined the two main authors in a characteristically witty and illuminating way.

The occasion is Goethe's poem "Das Tagebuch". Set down in the spring of 1810, this narrative in twenty-four eight-line stanzas, tells of a sexual fiasco. The author of "Die Leier" is hurrying home to his wife after a prolonged absence. His carriage breaks down on the last stage of the journey and he is forced to spend the night at an inn. A sweet young creature serves him supper. Overcome by desire, the traveller leaps up to embrace her. She bids him be patient till midnight. Faithful to her trust, he waits in his arms. The would-be lover, however, finds himself impatient. He is possessed with the remembrance of his wife and of the erotic intensity of their first encounters and wedding. At dawn, the untouched nymph slips away and the traveller throws himself into his carriage for the journey home. Goethe appends what he himself calls a sentimental moral: "Wir stolpern wohl auf unsrer Lebensreise, und doch vermögen in der Welt, der tollten, Zwei Hebel viel aufs Irdische zu ziehen. Die Pflichten, unendlich mehr die Liebe."

The narrator recalls his wedding-day and the incident which happened as he approached the altar and the crucified Saviour: "Vor Demem Jammerkreuz, bluttrübselig Christe, verzog mir's Gott, es regte sich der Iste."

The "Tagebuch" was known to

Goethe's amanuensis, Friedrich Wilhelm Riemer (who may have made more than one copy of it) and to a circle of male friends to whom the master read his stanzas in Karlsruhe and Jena (Frau Schiller was kept out of earshot). But the text soon vanished from official sight and was not included in the normal editions or even listings of Goethe's collected works. Yet it led a suburban clandestine life. A pirated text, limited to less than fifty copies, appeared in 1861; the Vienna police seized a red-inked edition made in 1879; a lame translation into French turns up in Nancy in 1881; the Society of Bibliophiles in Munich issued thirty-six copies in 1908. But it was not, in fact, until its inclusion in the second volume of Emil Stäger's three-volume edition of Goethe's complete poems, after the Second World War, that "Das Tagebuch" could be said to be in general circulation.

Why this suppression, asks Dr Unsel, who recounts the story with gusto. There were grounds of convention: Goethe had achieved Olympian status even before his death, and bits of prurient or anacreontic indiscretion were either purged from such national shrines as the great Weimar edition—the *Sophienausgabe*—which began in 1857—or obliterated. (The official readings of *The Roman Elegies* are a case in point.) But, argues Unsel, the attempts to "bury the 'Tagebuch'" altogether or to publish it, where at all, in a bowdlerized version, have an absolutely specific and dramatic cause. It is the rhyming couplet which concludes the seventeenth stanza.

The narrator recalls his wedding-day and the incident which happened as he approached the altar and the crucified Saviour: "Vor Demem Jammerkreuz, bluttrübselig Christe, verzog mir's Gott, es regte sich der Iste."

It is this episode and the unprecedented enormity of the rhyme *Christe/Iste*, says Unsel, which relegated the poem to a subterranean or mutilated status. The two offending lines first appear in their pristine state in a version annexed to the Weimar edition in 1914. Their first publication in any popular format must await 1923. Yet even after 1945, as Unsel points out, references to "Das Tagebuch" in the vast secondary literature are the curio at best and the key-couplet is passed over in silence (Stäger offers neither elucidation nor comment).

Dr Unsel's enthusiasm is infectious, and he is surely right when he says that Goethe's *Lebensweisheit*—"he", "the one", "he" there—signify phallus in an inspired neologism. But the scabrous motif may not be entirely as novel as the undoubtedly original and audacity of the rhyme would suggest. I believe that there are medieval fabliaux and renaissance novels, and Goethe was familiar with both genres, which hint at or even narrate moments of sexual arousal before the image of saints and even of the blessed Virgin. The use of the cross for sexual excitement, moreover, occurs in *Sad Mysteries*—there a small point, furthermore, to be added to Unsel's masterly exegesis of the poem as a whole? Goethe, altered *bluttrübselig* to *bluttrübselig*.

Unsel argues that this was because of his amply documented distaste for the horrific depictions of martyrs which he had found in the Italian baroque. But could there not be a more immediate motive for revision? The young girl has expected defilement; it is just because she is intact and free that she chooses to come to the lover's embrace. She awakes untouched: "Un-der sie sich so seltsam wiederfindet."

So stutzt sie, blickt und schlägt die Augen nieder...

Bluttrübselig would have given to this arch but tender motif an ugly counterpoint. Eudo Mason's monograph on Rilke and Goethe has, as Unsel emphasizes, covered the essential ground. It has shown in detail the extreme ambivalence of Rilke's attitude towards the titan in his path. Nevertheless, much new material has been made available in the past two decades: notably the expanded editions of Rilke's both conventional and related to the use of these same markers in the *Sonnets to Orpheus*. But there is something oddly, historically Lawrentian in Rilke's poem: "Was wäre Lehm an Lehm formte der Gott nicht fühlend die Figur, die zwischen uns erwächst. Das ist mein Körper, welcher das übersteht. Nimm hilf ihm leise aus dem holsten Grabe..."

It occurred during the third week of July, 1913, when Rilke was visiting the Klippenbergs in Leipzig. Klippenberg took a private printing of the poem from his extensive Goethe collection and read it to his guest (like Frau Schiller on an earlier occasion, Frau Klippenberg was provisionally absent). Rilke was by his own testimony, profoundly impressed. The consequence of this impression, in part at least, were the seven "Phallic Hymns" (the *Sieben Gedichte* of Unsel's title) which Rilke wrote in his notebook in October and November, 1915.

Other suggestions were also at work, particularly the interest in Freudian doctrines fostered by Rilke's continued intimacy with Lou Andreas-Salomé. As early as October, 1913, an entry in Lou's journal shows that Rilke was carrying in his mind the thought of phallic hymns and that these were to be associated, in the poet's view, with Freud's bold treatment of the libido. It was in Munich, two years later and under pressure of world war, with its life-denying ethos, that Rilke put on paper these invocations to the force of eros. Unsel's finding is scrupulously fair:

If "Das Tagebuch" was not the sole or formal inspiration of the Rilke hymns, it is none the less almost certain that Rilke's unusual candour and exultation in the expression of sexuality would not have been realized without Goethe's example.

The "Phallic Hymns" do not add much to the canon and have, of course, been available in Volume 2 of Ernst Zinn's edition of the complete poems. Rilke's use of "tree", "tower", and "pillar" to image phallic energy is both conventional and related to the use of these same markers in the *Sonnets to Orpheus*. But there is something oddly, historically Lawrentian in Rilke's poem: "Was wäre Lehm an Lehm formte der Gott nicht fühlend die Figur, die zwischen uns erwächst. Das ist mein Körper, welcher das übersteht. Nimm hilf ihm leise aus dem holsten Grabe..."

But whereas those seven hymns lack the wit, the poignant reserve in Goethe's fable, Dr Unsel's study and the format of Insel's Bücherei 1,000 retain it admirably.

Das Gesamtwerk (452pp, Reinbek: Rowohlt, DM18), edited and annotated by his Wiener Gruppe friend and collaborator Gerhard Rühm, documents Konrad Bayer's progress from the playful five-finger exercises of his poetry and playlets to the unflinching self-probing of his major prose works, *Der Kopf des Wirtes* and *der sechste Sinn*. Growing doubt about the possibility of communication culminated in solipsism: the project of a *Seinsman* statue. The price was high: Bayer took his life in 1964; but his work has remained one of the models for the new generation of Austrian writers.

P. L.

Frankfurt Book Fair, Halle 5 Stand N.9294

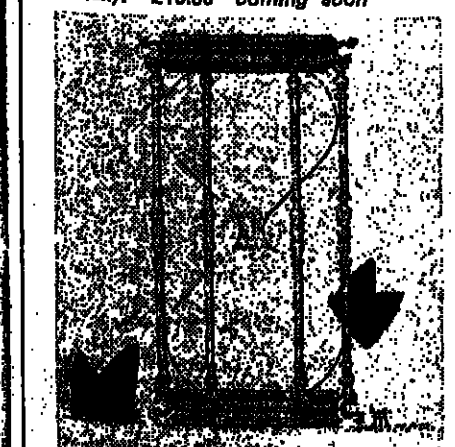
Italy's leading publishers of partwork publications and multi-volume reference works

ARMANDO CURCIO EDITORE

Via Arno 64, 00198 Rome, Italy

Swinburne, Hardy, Lawrence and the Burden of Belief

Rosa C. Murrin
The ways in which Swinburne, Hardy and Lawrence responded to the philosophic and poetic vision of the Victorian forebears is investigated in this study. All three, Murrin finds, carried from the Victorian era a burden of belief—a desperate conflict between their wish to sustain faith in Christian and romantic ideals and the feeling that a realistic view of the world does not allow for such faith. "A distinguished contribution to our understanding of the transition from Victorian to modern poetry." J. Hillis Miller, Yale University. £10.50 coming soon



Personality and Impersonality
Lawrence, Woolf and Mann
Daniel Albright
Albright shows that expansive sensibilities had D. H. Lawrence, Virginia Woolf and Thomas Mann away from the creation of discrete fictional personalities towards the formation of myths of their own personalities. Paradoxically, all sense of finite personality eventually became lost in the shadow of these myths which in turn came to appear impersonal, almost beyond the realm of the human. This strikingly original exploration of Albright's provocative official work. £12.95 coming soon

Personality and Impersonality
Lawrence, Woolf and Mann
Daniel Albright

Albright shows that expansive sensibilities had D. H. Lawrence, Virginia Woolf and Thomas Mann away from the creation of discrete fictional personalities towards the formation of myths of their own personalities. Paradoxically, all sense of finite personality eventually became lost in the shadow of these myths which in turn came to appear impersonal, almost beyond the realm of the human. This strikingly original exploration of Albright's provocative official work. £12.95 coming soon

A Rhetoric of Literary Character

Some Women of Henry James
Mary Doyle Springer
A coherent definition and theory of literary character is developed in this work. Mary Doyle Springer chooses her examples primarily from the fiction of Henry James, whose first interest in writing was character, and whose women characters are among the most complex in modern prose fiction. Their complexity justifies intensive rhetorical study which, in turn, yields principles that reflect understanding on the development of all characters in all fiction, whether mimetic or didactic. £11.90 coming soon

Tolstoy's Major Fiction

Edward Wasiolek
"Professor Wasiolek in his new, highly stimulating and admirably lucid study... emphasizes the unifying role played in all Tolstoy's writings by the novelist's faith that there really is a truth to be discovered, that there is a right way to live and that we can feel in harmony with God, our fellows and ourselves." D. J. Richards, Times Higher Education Supplement £8.40 now available

The Child's Concept of Story

Agas Two to Seventeen
Arthur N. Applebee
Dr. Applebee's scholarship does justice to the acknowledged complexity of his subject. Margaret Meek, Times Literary Supplement £7.70 now available

The Collected Poems of HOWARD NEMEROV

Winner of the 1978 National Book Award and the 1978 Pulitzer Prize for Poetry. Available in cloth £14.00.

COMING IN PAPERBACK

The Aims of Interpretation
E. D. Hirsch Jr. £2.80 (£8.80 cloth)

Four Postwar American Novelists
Bellow, Mailer, Barth and Pynchon
Frank D. McConnell £3.15 (£10.50 cloth)

The Great Statuary of China

Victor Segalen
Translated by Eleanor Levison
Based on three trips to China in 1909, 1914 and 1917, Segalen's book recounts his exciting search for the great statuary, which he recreates for us not only through his unique photographs and drawings, but through his poetic vision and historical insight. Two thousand years of Chinese history and culture are illuminated by a sensitive and enthusiastic viewer, one endowed also with two scientific disciplines. Segalen died before the book could be published, but now, after more than 20 years, Segalen's provocative critique and extraordinary photographs and drawings are available to those fascinated by oriental art. £14.00 coming soon



The Christian Tradition

A History of the Development of Doctrine
Volume 3: The Growth of Medieval Theology (600-1000)
Jaroslav Pelikan
This third volume of Pelikan's *The Christian Tradition* is an account of how the faith of the medieval church—what it believed, taught, and confessed—evolved from the heritage of the church fathers, developing into forms of doctrine that are still characteristic of Western Christianity. £12.25 coming soon
Volume 1: The Emergence of the Catholic Tradition (100-600) £11.20 cloth, £4.20 paperback
Volume 2: The Spirit of Eastern Christianity (800-1700) £11.10 cloth, £4.20 paperback

The Last Half-Century

Societal Change and Politics in America
Morris Janowitz

In this comprehensive systematic analysis of the major trends in American society during the past 50 years, Janowitz probes the weakening of popular party affiliations and the increased inability of elected representatives to rule. Centering his work on the crucial concept of social control, he orders and assesses a vast amount of empirical research to clarify the failure of basic social institutions to resolve chronic societal conflicts. He considers that new forms of citizen participation must be found if the electoral system is to remain a central and workable self-regulating mechanism of social and political control. £17.50 coming soon

A Place on the Corner

Elijah Anderson
"Jelly's" is a corner bar and liquor store in Chicago's South Side. After three years as a participant-observer, Anderson came to see Jelly's as an arena for sociability, where patterns of behaviour revealed an underlying social order. It is within this system that the regulars can "be somebody"—which is the reason most of them return to the place on the corner—and Anderson's vivid descriptions bring the people to life. £10.50 coming soon

Revivals, Awakenings, and Reform

William Q. McLaughlin
Religious awakenings are an American tradition. But because they are generally associated with the trappings of "revivalism"—spellbinding preachers, religious hysteria, and mass conversion—their broader importance has been overlooked. McLaughlin transcends the superficial view and links America's religious awakening to the culture-wide phenomena of social change. His model of recurrent religious revivalism provides a new and all-encompassing view of American life over time—one which strongly suggests that American history is best understood as a millennial movement which started in 1807 and is still in process. coming soon

THE UNIVERSITY of CHICAGO PRESS

120 Buckingham Palace Road, London SW1

The politics of photography

By Philip Brady

ROLAND GUNTER:
Fotografie als Waffe
Geschichte der sozialdokumentarischen Fotografie
191pp. Hamburg/West Berlin: Verlag für das Studium der Arbeiterbewegung. DM 16.80.

JOACHIM BUTHÉ and others:
Der Arbeiter-Fotograf
Dokumente und Beiträge zur Arbeiterfotografie 1926-1932
293pp. Cologne: Pionier. DM 38.

"The question of how photography is related to Art is not unimportant—as long as by 'Art' we do not mean the sort of self-indulgent amusement devised by an affluent, well-to-do minority to give its empty existence a 'higher meaning'. Fighting words—and not quite the tone in which most current discussion about the artistic credentials of photography is conducted. The particular discussion which produced this outburst, in fact, half a century back but, long of voice, these fifty years have not really changed the terms of the discussion. Nor have they answered that question.

"From Today Painting is Dead"—that exhilarating early slogan, adopted for the pioneering exhibition at the Victoria and Albert Museum in 1972, was one answer, and premature, that, to the same question about photography and art. The comparison with painting is

characteristic: whether photography was seen as a dangerous rival to painting or merely, as Baudelaire suggested in a disparaging polemic of 1859, as a lowly tool, it seemed clear that the aims and the import of this relatively new medium were going to be better apprehended if the argument embraced the more familiar medium of painting. Thus the question asked by Studio in 1893, "The Camera. Is it a Friend or Foe of Art?", presupposed that a comparison was at least possible. And George Bernard Shaw was doing much the same when, in various ways, he recollected that in 1898, finally recognizing that he could never be a second Michelangelo, he bought himself a box-camera.

If the photography/art issue has changed over the years it is not because questions have been answered but because the comparison with painting has come to appear irrelevant, prehistoric. To go outside photography in pursuit of comparisons seems unnecessary, misleading even, because photography—Aron Scharf's *Art and Photography* makes this clear—has its own history. Its own wealth of contrasts and polarities: contrasts between abstraction and representation; between formalism and realism; between technical bravura and sober reportage. Such contrasts and contradictions are no chance developments, either, but seem to be part of the very nature of the medium, a dilemma—what Susan Sontag calls in her recent essay "the struggle between



Two of the illustrations from the history of the Arbeiter-Fotograf reviewed here.

two different imperatives—beautification and truth-telling."

It may be in vain to look for a point in time when photography became, as it were, independent of painting and became aware of its own inherent contradictions. But there can be little doubt that the decade of the 1920s is the best place to look. During those years Susan Sontag's "struggle" was a pitched battle fought out in public. On one side, the more familiar side perhaps, were ranged the photographic artists, among the Surrealists, for example, Man Ray, in the Bauhaus; Moholy-Nagy, among the Neo-Realists; Renger-Patzsch. The world—to echo the title of Renger-Patzsch's photographic bestseller of 1928—is beautiful. And the camera records, or discovers, the beauty. On the other side, looking back on such antecedents as Jacob Rits and Lewis Hine, were ranged those to whom the world was manifestly not beautiful and for whom, thus ran the slogan, the camera was a weapon.

The battleground was Germany. America had had its crop of documentary photographers and Roland Gunter's book surveys the evidence, if somewhat breathlessly, England too—the Hayward Gallery exhibition in 1975 on "The Real Thing" showed this—had its line of observant, even committed recorders of unpleasant truths, but, as David Mellor notes in the catalogue to that exhibition, it was in Germany that there occurred "the conjunction of photographic innovation and political radicalism". The result was on the one hand crude picture-making and crude theory; on the other, accomplished photography (John Heartfield) and subtle argument (Benjamin, Brecht, Tucholsky).

From the likes of Benjamin and Brecht we get only a rarefied whiff of the battle. From *Der Arbeiter-Fotograf* we get something very different. This monthly periodical, the official organ of the Union of German Worker-Photographers, appeared from 1926 to 1932 from the Berlin publishing house of Willi Münzenberg. The setting is important: Münzenberg, singled out by Walter Durrleman in his book on the Weimar Republic as the question of left-wing publicity of the day, was a communist of singularly practical bent, concerned with the uses of photography and in the cause of revolution. He was plainly obsessed with the explosive energy that might be generated by the successful marriage of verbal message and photographic image. If the result had been orthodox, proletarian pictures, advertisements for the party cause, they would have come closer to the official prescriptions for pictorial propaganda. In fact, the collection of fascinating essays suggests the creative thrust in the use of photography came not from the party or its organs but from John Heartfield, Willi Münzenberg and his circle. The latter's major publishing venture, the AIZ (*Arbeiter-Zeitung*),



Bist Du schon Mitglied der Arbeiter-Fotografen?

Taking documentary photography as its principal starting-point, the AIZ was its forte—juxtaposed, superimposed, serialized and glossed its photographs with a virtuosity which somehow steered clear of gimmickery. The political edge was not blunted by self-indulgent visual display. The *Arbeiter-Fotograf* was part of a common effort because, in encouraging the amateur worker-photographer movement, it was seeking to supply the AIZ with up-to-the-minute photographic material on which the professional lay-out-experts could exercise their versatility. The *Arbeiter-Fotograf*, in other words, records an attempt to enlist genuine amateurs in a professional cause. For once the workers' participation, through the ninety-six groups affiliated to the Union, was a reality: their photographs were submitted to the journal, published and analysed, guidance on tactics and techniques kept close to the nitty-gritty of factory-life.

The results—and the editors of the reprint, like the original editors, do not duck the issue—were predictable. Lefty editorial intentions often outstripped the performance of those who actually took the photographs. Bourgeois habits did lurk, pretty pictures abound; commodity fetishism rather than political ends; workers at work pose before the camera, instead of carrying on working; the latest techniques are aped—do-it-yourself photomontage was clearly the rage. For all their high-flying goals, the editors of the *Arbeiter-Fotograf* were matter-of-fact, keenly aware of technical difficulties and of the lure of artifice and clever tricks. Alongside what they saw as successful, that is, socially and politically powerful, photographs they printed revealingly—they noticed the weaknesses, the photographs which, as they then demonstrated, could gain in potency if differently cut, if single or focus were slightly dif-

ferent or if a textual gloss were rephrased.

The whiff of the battle is strong because these are leftists attempting to rescue photography from what was seen as a bourgeois stranglehold by educating their readers to a sharp, if rudimentary, sense of the technical and aesthetic strategies involved. On occasion the strategy is quasi-utilitarian: with his camera the photographer is fighting the policeman's truncheon—camouflage, therefore, vital; phone or film, slipped to a comrade, may survive when the camera is confiscated; a battle may be won if the photographer can manipulate the camera in the thick of a crowd or on a passing tram.

The worker-photographers may have been slow to learn, but they did in fact do so. By 1930 their work is often more arresting, fresh angles and ironic glosses are found in standard issues of poverty, exploitation and misery. The *Arbeiter-Fotograf* records the progress, while continuing to deplore the lapse. But in 1932, with fire still in its belly, it expired without warning. It would have been silenced in any case in 1933. The AIZ went into exile. A few hectic years of topical picturemaking became part of the history of photography.

A measure of naive pioneering faith is perhaps needed in order to believe that the camera can record political and social realities in such a way that it will produce a single, clear or outrage but a strengthened argument for revolutionary change. What is also needed perhaps is a public that believes that the camera can record political and social realities in such a way that it will produce a single, clear or outrage but a strengthened argument for revolutionary change. What is also needed perhaps is a public that believes that the camera can record political and social realities in such a way that it will produce a single, clear or outrage but a strengthened argument for revolutionary change.

On the Marionette Theatre

By Heinrich von Kleist: Translated (with a commentary) by Idris Parry

One evening in the winter of 1801 I met an old friend in a public park. He had recently been appointed principal dancer at the local theatre and he was enjoying immense popularity with the audiences. I told him I had been surprised to see him more than once at the market-place to entertain the public with dramatic burlesques, which were interspersed with songs and dancing. He assured me that the mute gestures of these puppets gave him much satisfaction and told me bluntly that any dancer who wanted to perfect his art could learn a lot from them.

From the way he said this I could see it wasn't something that had just come into his mind, so I sat down to question him more closely about his reasons for this remarkable assertion.

He asked me if I hadn't in fact found some of the dance movements of the puppets (and particularly of the smaller ones) very graceful. I could not deny this. One group of four peasants dancing the rondo in quick time could not have been painted more delicately by Teniers.

I asked him about the mechanism of these figures. I wanted to know how it is possible, without having a maze of strings on the fingers, to move the separate limbs and extremities in the rhythm of the dance. His answer was that I must not imagine each limb as being individually positioned and moved by the operator in the various phases of the dance. Each movement, he told me, has its cause of gravity; all that is necessary is to control this within the puppet. The limbs, which are only pendulums, then follow mechanically of their own accord, without further help. He added that this movement is very simple. When the centre of gravity is moved in a straight line, the limbs describe curves. Often, shaken in a purely haphazard way, the puppet falls into a kind of rhythmic movement which resembles dance.

This observation seemed to me to throw some light at last on the enjoyment he said he got from the marionette theatre, but I was far from guessing the inferences he would draw from it later.

I asked him if he thought the operator who controls these puppets should himself be a dancer or at least have some idea of beauty in the dance. He replied that if a job is technically easy it doesn't follow that it can be done entirely without sensitivity. The line the centre of gravity has to follow is indeed very simple, and in most cases, he believed, straight. In the cases in which it is curved, the law of its curvature seems to be at the least of the first and at most of the second order. Even in the latter case the line is only elliptical, a form of movement natural to the human body (because of the joints), so this hardly demands any great skill from the operator. But, seen from another point of view, this line could be something very mysterious. It is nothing other than the path taken by the soul of the dancer. He doubted if this could be found except by the operator transposing himself into the centre of gravity of the marionette; in other words, the operator dances.

I remarked that the operator's part in the business had been represented to me as something which can be done entirely without sensitivity—rather like turning the handle of a barrel-organ.

"Not at all," he said. "In fact there's a subtle relationship between the movements of his fingers and the movements of the attached puppets, something like the relationship between numbers and their logarithms or between asymptote and hyperbola." And yet he believed the marionettes could be divested of this last trace of human volition and their dance transferred completely to the mechanical forces, even produced, as I had suggested, by turning a handle.

I expressed my astonishment at the attention he was paying this

vulgar species of an art form. It wasn't only that he thought it capable of loftier development; he even seemed to be working at this himself.

He smiled and said he was confident that if he could get a craftsman to make a marionette according to the specifications he had in mind he could perform a dance with it which neither he nor any other skilled dancer of his time, not even Madame Vestris herself, could equal.

I could say nothing. I was looking thoughtfully at the ground when he asked: "Have you heard of those artificial legs made by English craftsmen for people who have been unfortunate enough to lose their own limbs?"

I said I had not. I had never seen anything of this kind.

"I'm sorry to hear that," he said, "because when I tell you these people dance with them, I'm almost afraid you won't believe me. What am I saying... dance? The range of their movements is in fact limited, but those they can perform they go through with a certainty and ease and grace which must amaze any thoughtful observer."

I said, not very seriously, that of course he had now found his man. The craftsman who could make such remarkable limbs must surely be able to construct a complete marionette for him, to his specifications. He was looking down in some perplexity when I said: "And what are the requirements you are thinking of presenting to the ingenuity of this man?"

"Nothing that isn't to be found in these puppets we see here," he replied: "proportion, flexibility, lightness... but everything to a higher degree. And especially a more natural arrangement of the centres of gravity."

"And what is the advantage your puppet would have over living dancers?"

"The advantage? First of all a negative one, my friend: it would never be guilty of affectation. For

affectation is seen, as you know, when the soul, or moving force, appears at some point other than the centre of gravity of the movement. Because the operator of the marionette controls, with his wire or his thread, only this centre, the attached limbs are just what they should be... lifeless, pure pendulums, governed only by the law of gravity. This is an excellent quality, and you'll look for it in vain in most of our dancers."

"Just look at that girl who dances Daphne," he went on. "Pursued by Apollo, she turns to look at him. At this moment her soul seems to be in the small of her back; as she bends, she looks as if she's going to break, like a man after the school of Bernini. Or take that young fellow who dances Paris, when he's standing among the three goddesses and offering the apple to Venus: his soul is in fact located (and it's a frightful thing to see) in his elbow."

"Misconceptions like this are unavoidable," he said, "now that we've eaten of the Tree of Knowledge. But Paradise is locked and bolted, and the cherubim stands behind us. We have to go on and make the journey round the world to see if it is perhaps open somewhere at the back."

This made me laugh. Certainly, I thought, the human spirit can't be in error when it is nonexistent. But I could see he had more to tell me, so I begged him to go on.

"In addition," he said, "these puppets have the advantage that they are for all practical purposes weightless. They are not afflicted with the inertia of matter, that property most resistant to the dance. The force which raises them into the air is greater than the one which draws them down to the ground. What would our good Miss G. give to be sixty pounds lighter, or to have a weight of matter as a counterbalance when she is performing her entrechats and pirouettes? Puppets need the ground only so that they can touch

it lightly, like elves, and renew the swing of their limbs through this momentary check. We humans need it to rest on, to recover from the effort of the dance, and this moment of rest is clearly no part of the dance. The best we can do is try to make it as inconspicuous as possible."

My reply was that, no matter how cleverly he might present his paradoxes, he would never make me believe a mechanical puppet could be more graceful than a living human body. He countered this by saying that, as far as grace is concerned, it is impossible for man to come anywhere near a puppet. Only a god can equal inanimate matter in this respect. This is the point where the two ends of the circular world meet.

I was utterly astonished. I didn't know what I should say to such extraordinary assertions.

It seemed, he said as he took a pinch of snuff, that I hadn't read the third chapter of the book of Genesis attentively enough. If a man wasn't familiar with that first period of all human development, it would be difficult to have a fruitful discussion with him about later developments and even more difficult to talk about the ultimate situation.

I told him I was well aware how consciousness can disturb natural human grace. A young acquaintance of mine had lost his innocence before my very eyes, as it were, all because of a chance remark. In spite of all conceivable efforts, he had never found his way back to that paradise of innocence. "But what inferences?" I added, "can you draw from that?"

He asked me what incident I had in mind.

"About three years ago," I said, "I happened to be at the baths with a young man who was then remarkably graceful in every respect. He was about fifteen, and one could see in him faintly the first traces of vanity, a product of the favour shown him by women.

BRONOWSKI

The Massachusetts Institute of Technology

The Visionary Eye

Essays in the Arts, Literature and Science
selected and edited by Piero E Ariotti in collaboration with Rita Bronowski
Jacob Bronowski is, par excellence, a Twentieth Century Man who has traced the arts and sciences of earlier centuries and of his own time to their common root in the uniquely human imagination. *The Visionary Eye* contains eleven essays: *The Nature of Art*, *The Imaginative Mind in Art*, *The Imaginative Mind in Science*, *The Shape of Things*, *Architecture as a Science and Architecture as an Art*, and the six A.W. Mellon Lectures given at the National Gallery of Art in Washington in 1989 under the general title *Art as a Mode of Knowledge*. The essays discuss examples taken from across the spectrum of the arts, past and present—music, poetry, painting and sculpture, architecture, industrial design, and engineering artifacts—in the coherent context of Bronowski's view of the human creative process. 0 262 02129 3 £6.50 To be published shortly.

A Sense of the Future

Essays in Natural Philosophy
selected and edited by Piero E Ariotti in collaboration with Rita Bronowski
"Opinions about the future will depend upon the spirit in which it is read. It takes the most intractable of all philosophical problems, the relation between objective truth as a scientist sees it and subjective consciousness as a man sees it in himself. Those who look for a solution to this problem will, of course, not find it. Those who relish every thoughtful re-examination of this problem will appreciate the elegance with which it is presented. In brief, it is a book to be read not so much for instruction as for delight." *Nature*
after four printings in hard cover *A Sense of the Future* will soon be available in paperback
0 262 02128 5 £2.75 0 262 52050 8 paper £3.50

The MIT Press

126 Buckingham Palace Road London SW1W 9SD

Arnoldo Mondadori Editore

One of the World's Leading Publishing and Printing Groups

20090 Segrate (Milan) Italy

For enquiries about British rights contact:
Arnoldo Mondadori Co. Ltd.
1-4 Argyle Street - London W1V 1AD
Tel. 01 439 4531

LA GLORIA
by Giuseppe Merto

A novel which mirrors the contradictions, the violence, the desperate need for spiritual regeneration of our times and of our generation. A courageous act of faith, this lucid and incisive work has been written with young people in mind and all those who do not believe in God but feel the anguish of absent belief. Series: Scrittori Italiani e stranieri

IL CAPOTTO DI ASTRAKAN
by Piero Chiara

Among the Parisian boulevards and bars of the Left Bank, two young lovers most experiences which, page by page, hover on the brink of drama. The novel is a new departure for Chiara and he has not written a more powerful work to date. Series: Scrittori Italiani e stranieri

IL GIOCATORE INVISIBILE
by Giuseppe Pontiggia

A story as unpredictable as a thriller and as fascinating as a chess game that sees Fontana's emergence as a major novelist. Series: Scrittori Italiani e stranieri

DELIRIO
by Barbara Alberti

A strong fantasy blend of eroticism and blasphemous anger, this disconcerting novel is a unique experiment in contemporary Italian fiction writing. Series: Scrittori Italiani e stranieri

AMMAZZARE IL TEMPO
by Lidia Ravera

Despair and nihilism are portrayed in the new novel about a rebel generation by the author of *eSed con le ali*. Series: Scrittori Italiani e stranieri

NESSUNA PIETA' PER GIUSEPPE
by Giovanni Pasquato

Relentlessly bound by the principle of solidarity towards his friends, or presumed friends, the hero of this novel gets involved in numerous events in turn harsh or trivial, irritating or downright funny. Series: Scrittori Italiani e stranieri

VIAGGIO NELLA VERTIGINE - II volume
by Evgenia Glazburg

The dramatic memoir of a Soviet woman deported to Stalin's labour camps. Subjected to nightmare experiences defying all reason, the author never loses hold of her dignity and convictions. Series: Le scie

LA MIA VITA CON DE SICA
by Maria Mercader

The human side in the life of a great film director, a love story with a distinctly Italian flavour narrated against the background of the Italian post-war cinema and its major exponents. Series: Le scie

ALLA RICERCA DELL'UOMO DELLA SINDONE
by Pier Luigi Balma Bollone
by Pier Paolo Benedetto

An up to date account of the highly sophisticated scientific techniques being used in the attempt to explain the mystery of the Turin Shroud. Series: Le scie

SCIENZA E TECNICA

The parallel development of sciences and technology from antiquity to the present in a synoptical view: 2 volumes from prehistory to 1900; 2 volumes from 1900 to the Seventies. Series: Biblioteca della EST

IL VOLTO DEGLI OCEANI
by Ferruccio Mosetti

An introduction to oceanography, a natural science, and to oceanology, a social science. Series: Biblioteca della EST

STRUTTURA E STABILITA'
by Sergio Carrà

An introduction to the thermodynamics of materials. Series: Biblioteca della EST

LE GEOMETRIE NON EUCLIDEE
by Evandro Agazzi
by Dario Palladino

A modern presentation of non-euclidean geometries with special regard to their historical and philosophical background. Series: Biblioteca della EST



ARNOLDO MONDADORI EDITORE

Isaac Bashevis Singer

Winner of the 1978 Nobel Prize for Literature



Naftali the Storyteller and his horse, Sus

"A new set of stories by Isaac Bashevis Singer—a beguiling, comic way, convincing, sometimes properly magical, of the old-timey little tales in vintage Singer." *The Observer*

"His stories are simply, for all audiences, among the best of our time." *Edward Elshen in The Times Educational Supplement* (1978)

Oxford Children's Books
1978

New publications now available:

Italian & Spanish Paintings in the National Gallery of Scotland

Hugh Brigstocke

A critical catalogue of 120 Italian and Spanish paintings in the permanent collection, plus twelve paintings on loan from the Duke of Sutherland. An appendix of eight Italian sculptures is compiled by Charles Avery of the Victoria and Albert Museum. 46 comparative illustrations, including X-ray photographs. 220pp; 24 b and w plates ISBN 0 903148 7 Price £4.00

National Gallery of Scotland Shorter Catalogue

Colin Thompson & Hugh Brigstocke

A revised and extended edition of the popular catalogue first published in 1970. The *Shorter Catalogue* provides up-to-date information for visitors to the Gallery about 408 of the more important paintings and sculptures in the collection, including long-term loans, to which is added a checklist of the entire permanent collection. 160pp ISBN 0 903148 14 5 Price £0.80

A list of all National Galleries of Scotland publications is available from National Galleries of Scotland, 17 Ainslie



Two Readings of New German Poetry

Göthe Institute London
50 Princes Gate, SW7

1st Evening: 23 October 6pm 2nd Evening: 24 October 6pm

Reiner Kunze
F. C. Delius

introduced by
Michael Hamburger

Erich Fried
Jürgen Theobaldy

introduced by
Stuart Hood

Admission free

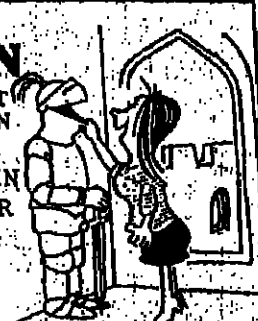
LARISA VASSILYEVA LARIN LONDON

THE FIRST FUNNY BOOK ABOUT THE BRITISH BY A WELL-KNOWN SOVIET WRITER

Translated by OLGA FRANKLIN
Cartoons by BENNY KANDLER

November 1978

0 08 023718 5 £5.00
0 08 023717 7 Next £2.50
PERGAMON PRESS, OXFORD



It so happened that just before that we'd seen in Paris the figure of the boy pulling a thorn out of his foot. The cast of the statue is well known; you can find it in most German collections. He was reminded of this when he looked into a tall mirror just as he was putting his foot on a stool to dry it. He smiled and told me what he had discovered. In fact I'd noticed it too at the same moment, but I don't know if it was to test the quality of his apparent grace or to provide a salutary counter to his vanity. . . . I laughed and said he must be imagining things. He blushed and raised his foot a second time, to show me, but the attempt failed, as anybody could have foreseen. In some confusion he raised his foot a third time, a fourth time, he must have tried it ten times, but in vain; he was quite incapable of reproducing the same movement. What am I saying? The movements he did make were so comical that it was only with difficulty that I managed to keep from laughing.

"From that day, from that very moment, an extraordinary change came over this boy. He began to stand all day in front of the mirror. One after another, his attributes slipped away from him. An inevitable and incomprehensible power seemed to settle like a steel net over the free play of his gestures, and after a year, without his realizing it, he had become a statue. And even pleasure to all who saw him. I can tell you about a man, still alive, who was a witness to that strange and unfortunate event. He can confirm it word for word, just as I have described it."

"In this connection," said my friend warmly, "I must tell you another story, and you'll easily see how it fits in here. When I was in

the way to Russia I spent some time on the estate of a Baltic nobleman whose sons had a passion for fencing. The elder in particular, who had just come down from the university, set himself up as a bit of an expert and offered me a rapier one morning when I was in his room. I accepted the challenge, but as it turned out, I had the better of him. He grew angry, and this increased his passion. Nearly every thrust I made found its mark, and at last his rapier flew into the corner of the room. As he picked it up he said, half in anger and half jokingly, that he had met his master, but that there was a master for everyone and everything, and now he proposed to lead me to mine. He and his brother laughed loudly at this and shouted: "Come on, down to the shed!" They took me by the hand and led me outside to make the acquaintance of a bear which their father was rearing on the farm.

"I was amazed to see the bear standing upright on his hind legs, with his back against the post to which he was chained, his right paw raised ready for battle. He looked me straight in the eye. This was his fighting posture. I wasn't sure if I was dealing with a real animal or an opponent. They urged me to attack. "See if you can hit him!" they shouted. As I had now recovered somewhat from my astonishment I fell on him with my rapier. The bear moved a slight movement of his paw and weaved his head. I felt, to mislead him. The bear didn't move. I attacked again, this time with all the skill at my command; I knew I would certainly have got through to a human breast, but the bear made a slight movement with his paw and parried my thrust. Now I

was almost in the same state as the older brother, the bear's complete seriousness robbed me of my confidence and fast, the sword poured off me, but all in vain. I wasn't like the finest fencer in the world; when I feigned at all, he merely that he parried my thrust. Like the finest fencer in the world, he made no move at all, and no human fencer could equal his perception in this respect. He stood upright, his paw raised ready for battle, his eye fixed on mine as if he could read my soul there, and when my thrusts were not meant seriously he did not move. Do you believe this story?"

"Absolutely," I said, with joyful approval. "I'd believe it from a stranger, it's so probable, so why shouldn't I believe you?"

"Now, my excellent friend," said my companion, "you are in a position to tell me the story purely in the organic world, as though grows dimmer and weaker, grace emerges more brilliantly and more unadorned. But just as a section drawn through two lines suddenly reappears on the other side after passing through infinity, or as the image in a concave mirror, after travelling into the distance, turns up again right in front of it, so grace itself returns when knowledge has as it were gone through an infinity. Grace appears not purely in that human form which either has no consciousness of it, or in the puppet or in the god."

"Does that mean," I said in some bewilderment, "we must again of the 'Tree of Knowledge in Paradise' return to our state of innocence?"

"Of course," he said, "but that's the last chapter in the history of the world."

Kleist and the puppets

Heinrich von Kleist wrote his essay *Über das Marionettentheater* in 1810. The cause seems to have been a quarrel with a man firmly in control. About a year later Kleist shot himself. He was thirty-four.

In 1911, on the centenary of his death, critics said he was a hundred years ahead of his time. In 1977 it was remarked that he had come into the world (on October 18, 1777) two hundred years too early. If each age seems to say "he belongs to us" it is because his sensitivity and effort are concerned with an enduring human situation which only the work of moderns. His theme is the one fairy-tale share with physics, touching on Tao on the way—man as integral to the natural scheme of relativity but struck off-balance by the pride of limited intelligence. The puppet is never off-balance; it has no human prejudice to distort response.

Kleist's father was an army officer. His godfathers were a colonel, two majors and a captain. Soldiering was the tradition of the family, which by his time had already produced twenty generals and marshals. He himself served as an officer in the Prussian Guards. So Kleist knew about discipline, about imposed form, just as Thomas Mann's Aschenbach knew about it. And, like Aschenbach in Venice, Kleist took the road to disintegration imposed by form. Form does not satisfy the speculative spirit. In Mann's novel *Doktor Faustus* speculation becomes literally a devilish business: his protagonist Leverkühn enters into a pact with the devil in return for the creative impulse, and it is significant that Thomas Mann gives him Kleist's essay on the marionette theatre as compulsive reading. In *Leverkühn's* "apocalyptic" this, work deals with the fundamental problem of existence. "There is," says Leverkühn, "basically only one problem in the world, and it's this: how do you break through? How do you get out into the open?"

For Hugo von Hofmannsthal in 1922, Kleist's essay was the most perceptive piece of philosophy since Plato. There is no empty space, Kleist is in the direct line from Berkeley to Ernst Mach. Relativity is a problem only to the intellect, eager for analysis. In nature it is not a problem but a fact. It is the intellect which produces obstacles, categories, obstacles to direct, the disturbing flow. Kleist too is human; he wants to know. But it is possible to know, when every observation is coloured by thought.

I think, therefore I am: Kleist concludes that existence, something like this: I think, therefore I am

aware of myself, and if I am aware of myself, I must know I am a separate entity, aware of and therefore apart from my surroundings; but my knowledge is complete, connected, indivisible, so separation into subject and object, self and surroundings, consequently into knowledge, is consequently uncertainly and doubt. Man, the thinking animal, is, in Rilke's phrase from the *Duino Elegies*, "upside-down, and nothing but that, and always opposite." Rilke too found Kleist's consciousness. He wrote to his friend Princess Marie in December 1913 about his admiration for "this master work, the essay on the marionette theatre". The dolls and acrobats of the *Duino Elegies* are only the most obvious testimony to this admiration.

Kleist's essay pivots around a reference to the third chapter of the Book of Genesis, the story of the fall of man, the discovery of that self-consciousness which establishes and perpetuates human isolation. Adam and Eve eat of the tree of knowledge, their eyes are opened, they know that they are naked. They emerge from blind harmony to realize they are separate, opposite. In Eden the tree of life is a different botanical and existential specimen.

According to Kleist there is no way back. Humans are now thinking animals, and the material of thought is knowledge. But knowledge, although the source of uncertainty when it is fragmentary (and what other knowledge can be acquired by the imperfect human senses?), is also the vital substance of harmony when it is complete, all connections made. So Kleist asserts that our only hope is to go forward to that state of knowledge which is complete.

At the end of the world, the journey round the world to see if Paradise is perhaps open at the back. This is the Journey Goethe's Faust makes with Mephistopheles, shape given to the imagination to the context of life, the devil as the daily torment of continuing experience, but seen by Goethe, by Thomas Mann, by Rilke ("There is no selection, no rejection," says his *Malte*) as the only guide to truth. In the natural state of relativity there is no place for the devil except joined to the angel; the differentiation is an act of the intellect. Kleist's circular journey moves from the unconscious harmony of ignorance to the divine harmony of total knowledge.

The two ends of this circular world join in Paradise, as the grace of God and the grace of the puppet, which submits exclusively to natural law. Spiritual and physical grace are one. The dance of these

metaphors stands for all unreflected responsive gesture; it is form drawn without effort from the flow of life, viable music. Kleist anticipates in this essay the "happenings" of twentieth-century art and the passive which led to the conscious naivety of phenomena like the Dada movement; he provides a philosophical foundation for the experiments in language and material which characterize our time; he establishes the point of view which led Cubism to present a face seen from all aspects at once because truth is all aspects or it is nothing, and relativity is a continuum in space and therefore indivisible.

Goethe believed Kleist's morbid state of depression was destroying him as an artist and as a man. We ourselves cannot be so critical; personal depression: it has been around too long. In Kleist subsequent German writers, right up to our times, have found inspiration through example. He has the ruthless glance which Ortega y Gasset calls the beginning of salvation. "These are the only genuine ideas," says Gasset, "the idea of the shipwrecked. All the rest is rhetoric, posturing, farce." Yet Kleist has hardly touched English writers. In translation his plays can seem rigid and outmoded. The language of his stories is a physical event which exists only in German. This prose is his shape, a close structure of syntax paralleled in Kafka's connected clauses and the impossible but inevitable parentheses of William Faulkner.

Perhaps in this short essay on puppets there is a clearing, a path of accessibility for foreigners. And even this relatively straightforward piece is not exactly easy for the translator—which may account for the fact that, as far as I know, there is no other English version available (a translation by Charles Murray was published in the summer 1937 issue of *Life and Letters Today*). It's the kind of angle which is opaque from every angle except one, and that the angle of sympathy; though it is doubtful that Kleist would have accepted this as a scientific term. He was a trained mathematician, and in his essay they add anything to his argument, but possibly he felt that every aspect of his experience must help him in this last effort to give expression to a spiritual condition. Here the idea is made explicit, as explicit as Kleist (and now his struggling translator) can make it.

Iris Pryor

A geognostic in the Alps

By Patrick Carnegie

HANS CONRAD ESCHER VON DER LINTH

Views and Panoramas of Switzerland 1780-1822

Edited by Gustav Solar

Translated by Stanley Mason

366pp with 165 colour plates.

Zurich: Atlantis. Sw fr 98.

Ancliten und Panoramen der Schweiz: Die Panoramen

Part 1: 27 watercolour facsimiles

Part 2: Die Panoramen und ihre Vorentwicklung by Gustav Solar

Zurich: Orell Füssli. Sw fr 1,850.

Not content with his efforts to constrain the sea, to "exclude the impetuous ocean from the shore", the final earthly obsession of Goethe's Faust is with the draining of a vast and pestilential swamp. It is for the draining of just such an area, the marshes of the River Linth between Waldenstadt and Zurich, that Hans Conrad Escher (1767-1823) is remembered in Switzerland to this day. Escher's scheme delivered the valley's 16,000 inhabitants from endemic malaria and misery, earning him the posthumous designation "von der Linth".

Born in Zurich of patrician stock, Escher was active as a merchant and silk manufacturer, and as a geologist and civil engineer; his interests also encompassed cartography, economics and statistics, and even forestry and mining. In politics a passionate liberal, he was a firm supporter of the later stages of the French Revolution, and in 1798, during the French occupation, he became head of the Great Council of Switzerland. He was also appointed Minister of War, but subsequently resigned all high political office rather than acquiesce in what he held to be a lapse from strict moral principle by his republican party, observing that it was better "rather to drain bogs than . . . to rule".

Escher's versatility was prodigious. At Göttingen and elsewhere he studied physics, geography, astronomy, technology, mineralogy, chemistry, botany, psychology and classical languages. His determination to know by doing, by indefatigable first-hand investigation of the natural world, marks him out as a Leonardo of the Enlightenment. This tenacious Swiss is certainly no Faust, for his soul is ruled by the steady flame of reason and his innocent of hubris and untouched by poetic ambition. It would indeed have been an irony against the tirelessly philanthropic Escher if Goethe had known of the engineering triumph on the Linth and borrowed it for that vision of something perfectly achieved, of a moment to be arrested and remembered for ever, which was just what was required for Faust to cede the game to his adversary.

Nine years after Escher's death the Linth relief canal was given his name, and his niche in the history of modern Switzerland is secure. But the recent discovery of a substantial collection of watercolour views and panoramas by Escher shows that this eminently practical man was also an artist of considerable stature and originality. The peculiar strength of his watercolours is owed to an inspiration that was to come primarily from scientific rather than artistic impulse. For in his mature work his sole aim is the geological investigation of the Alps; the generalized atmospheric charm of his early efforts was set aside in favour of something more severe and exact. This is an attitude he shares with his contemporary, the artist G. M. Kraus who went through the Harz mountains with Goethe in 1784, striving to draw "all types of rock not in a painterly fashion but as they interest the mineralogist".

An impromptu exhibition of eighteen of Escher's early watercolours was mounted in 1971 at the

Central Library in Zurich. The interest they aroused led to the discovery of some 900 further landscapes which had been wrapped up in sixteen heavy parcels and left in a cupboard at the Geological Institute in Zurich.

They had been bequeathed to the institute, as material of primarily scientific interest, by Escher's son Arnold, who had held a chair of geology at Zurich University. It was Gustav Solar of the Central Library who opened these sixteen parcels and it is primarily to him that we owe the discovery of Escher as an artist. Dr Solar's enthusiasm is wholly persuasive, as when he describes Escher's 1807 study of Tüdi as "a mountain portrait of monumental grandeur with a force of expression that will be found again only in the work of Ferdinand Hodler. Every rumble and furrow in the primeval face of the mountain has become a clue to its inner, geognostic life."

In 1973 Dr Solar mounted an exhibition of about 270 of Escher's works. The original German edition of *Views and Panoramas of Switzerland* followed; the subsequent English edition, well translated by Stanley Mason, contains the identical illustrations, but with the text short of material of specialized Swiss interest. Dr Solar has also written a valuable study of Escher's forerunners in panoramic landscape, *Die Panoramen und ihre Vorentwicklung*, which at the moment is available only as the second part of a superbly produced facsimile edition of the Escher panoramas (Orell Füssli) are to publish it separately in revised form early next year, and at a relatively modest price. Dr Solar makes a very good case for Escher not only as the founder of the Swiss school of panorama artists, an honour hitherto accorded to Heinrich Keller, but also for his name to be linked with the two generally recognized inventors of the modern panorama,

the Irishman Robert Barker and the German J. A. Breydel.

The first topographical Alpine panorama (1754) is generally attributed to J. B. Michel du Crest. At the time he drew it he was imprisoned in the fortress of Aarburg, and doubtless it expressed the captive's longing for open horizons. The first bird's-eye panorama (in which the whole 360-degrees of the landscape is laid out in a circle on flat paper, with the features of the horizon at the circumference) seems to have been made by Horace-Bénédict de Saussure in 1776. Dr Solar's researches now give Escher credit for the first 360-degree strip-panorama (1792), a continuous vertical frieze of the Alpine skyline some 11 feet 6 inches in circumference (when the ends are joined), which, viewed from its centre, gives the entire "circular prospect" from Mount Flenido in the Gothaer massif.

In his day, as Dr Solar claims, Conrad Escher must have been the best-travelled of all the students of the Alps. The map of his "Geognostische Reisen" confirms this. A parallel with his achievement may be found in present-day England in A. Wainwright's charting of virtually every rock, crack and panorama in the Lake District. On Dr Solar's reckoning, Escher could keep up the equivalent of a constant 3.8 mph and thought nothing of walking from Bern to Zurich (about seventy-six miles) in a single day. His friend Keetenhofer, who tended to get left behind on such expeditions, said that in the mountains Escher climbed like a goat, while in the plain he walked like a butcher. (Why Swiss butchers were paragons of alpine prowess remains a mystery.)

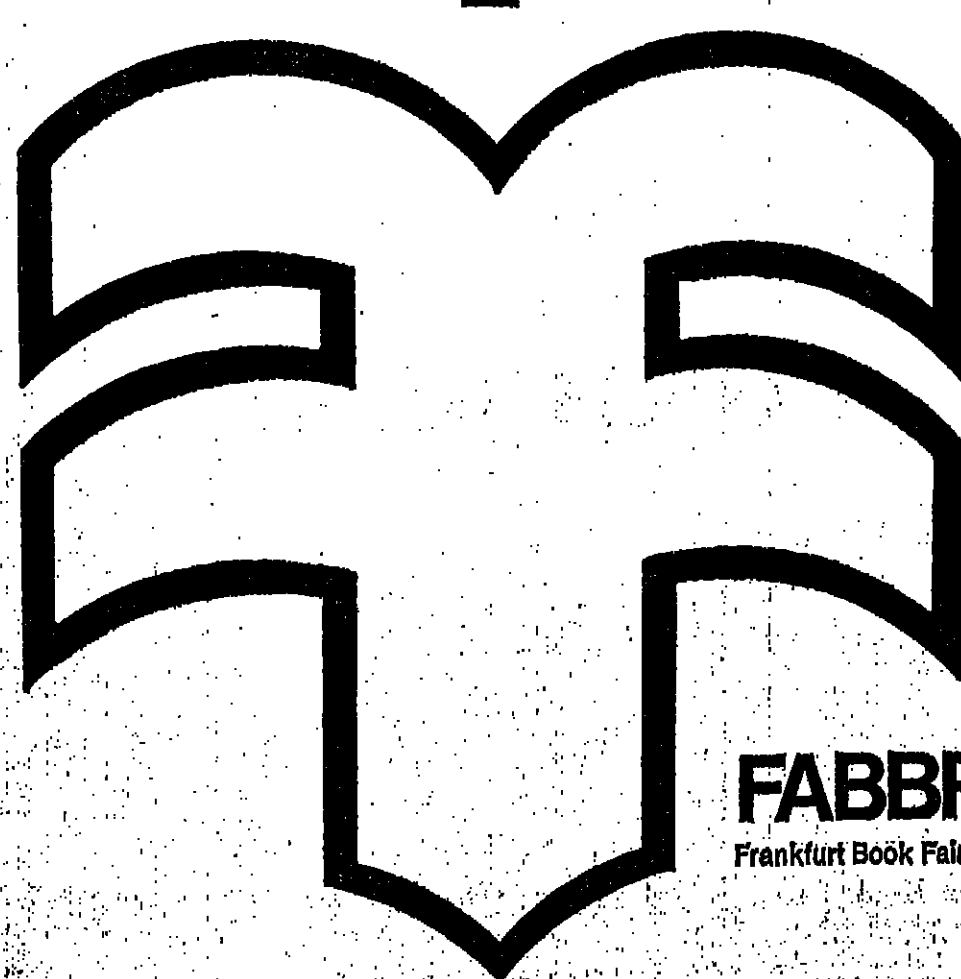
Until he had established his reputation in Zurich as a naturalist—a lecture to an audience of ladies on the significance of glaciers thwarted the resistance—he preferred to re-

turn from his tours after dark in order to escape censure for being seen in his climbing gear. This he called his "miner's suit", although its blue tail-coat and knee-breeches and stockings seem to have differed from accepted gentlemen's dress only in the coarseness of the material and their understandably weathered appearance. He was generally accompanied by a guide or porter, particularly on account of the rock specimens to be collected on route. Sometimes other naturalists joined him on his trips, and in due course the entire Escher family, including the fashionably dressed daughters, turned out too on the mountains.

Although Escher always tried to avoid being made the subject of portraits (there are nevertheless two excellent ones in the present book), he frequently includes himself, and his friends as well as diminutive foreground figures to give scale to the landscapes. Escher, recognizable by the tall-coat, high hob-nailed boots and broad-brimmed hat, is depicted either seated sketching, gauging altitude with the mighty mercury barometer he always carried, hitting rocks with his hammer, or holding up a camera obscura (an aid he used only after 1815). Unlike his drawing-master J. B. Bullinger (1713-1793), Escher invariably worked from nature, whatever the discomforts entailed. It is tempting to hazard that it was the prolonged and persistent perching on damp rocky seats that induced the "hemorrhoidal disorders" which may have been a contributory cause of Escher's death.

Escher's interest in "geognosy", as the subject was known before Saussure popularized the term "geology", had first been aroused by J. P. Vaucher, a young theologian who had turned to botany when it looked as though his clerical career might be compromised in the quest for a "universal geology" that would explain the genesis of the

our experience our production



Art books, encyclopedias, literature, history, music, science, publications for house and leisure, juveniles, textbooks, periodicals.

A perfect technique of reproduction, clarity, texts of high quality, graphic elegance, to form and inform.

FABBRI EDITORI

Frankfurt Book Fair - Halle 5 - gr. 9 - Stand n. 9336 - 9337 - 9349 - 9350

Editorial ALHAMBRA

CLAUDIO COELLO 76 MADRID 1 ESPAÑA

TEXTOS UNIVERSIDAD

CIENCIAS ► COLECCIONES EXEDRA, VERTIX, ZAIROS,
Y MEDICINA ► LIBROS DE TEXTO, TEMAS SELECTOS

PREUNIVERSIDAD

PROYECTO MT-62 ► MATEMÁTICAS, FÍSICA, QUÍMICA, BIOLOGÍA,
HISTORIA, LITERATURA, GEOGRAFÍA, LATÍN

LITERATURA

COLECCIONES CLÁSICOS Y ESTUDIOS

LIBROS Y MATERIAL AUDIOVISUAL

• INGLÉS • FRANCÉS • ALEMÁN • RUSSO • ESPAÑOL

HISTORIA DEL ARTE HISPANICO

VISITE NUESTRA EXPOSICION, EN LA FERIA DE FRANKFURT
STANDS n.º 9282/87 - HALL 5
(I. N. L. E. INSTITUTO NACIONAL DEL LIBRO ESPAÑOL)

After «L'Histoire d'O» Emmanuelle by Crepax

One volume of 144 pages, 24 x 35 cm., fully illustrated



All information at Stand n. 9846 - Halle 5 - Frankfurt Book Fair
Olympia Press Italia - Corso Concordia 9 - 20129 Milano (Italy)

earth. In the eighteenth century this was a familiar predicament, as witness Johann Jakob Scheuchzer (1672-1733) whose efforts to bring science into a Baroque accord with religion reveal just how antipathetic the more socially backward German-speaking parts of Switzerland.

Scheuchzer's starting-point was the incontrovertible fact of the Flood, in which the fossil animals must have perished and the displacement of strata must have occurred. Voltaire ridiculed such naive diluvianism by contending that the fossils found on high mountains were simply shells deposited by pilgrims. There was provocation enough for such taunts, as religious pressures effected all manner of intellectual dislocation and searches for truth by no means an isolated example: the dogma that the wretched fossils had been hidden in the ground by God, or even the Devil, to test man's faith persisted even in places far less isolated than the Swiss valleys until the mid-nineteenth century.

However, Saussure, inventor of the bird's-eye panorama, came from French-speaking Geneva and his investigations were subject to no trial by faith. His *Voyages dans les Alpes* (1779-85) was based on eighteen years of exploration and was an inspiration to Escher, whose watercolours may be seen as a visual complement to Saussure's enthusiastic prose; both men were among the first to describe glaciers as "splendid and rock-pinnacles as magnificent". Escher ever speaks of glaciers being "dreadfully fissured".

In Saussure's book we may see the draft of an uninhibited study of the earth's origin. He himself, looking back over his life's work, declared that he had been unable to discover any great principle behind creation, since "il n'y a rien de constant dans la formation des Alpes; que l'inconstance"—a remark which earned him a rebuke from Escher's pietistic biographer J. J. Hottinger (1852). Indeed, while Escher was an inspired naturalist, Saussure's curiosity and descriptive skill, his own belief was in an all-pervading harmony: "I resolved", he wrote to the Archduke John of Austria, another geognostic amateur, to get to know the topography of the mountains, seemingly flung chaotically one above the other, made tours in them, finding everywhere coherent ranges and corresponding stratification, [and] in this way say a conformable order."

Yet unlike J. C. Lavater, the Zurich pastor, mystic and celebrated physiognomist who believed quite literally that fate could be read from the face, Escher was a man of letters, and whose *Das geheime Tagebuch* was surely known to him. Escher cannot be accused of any serious a priori scholasticism. In his autobiography he describes reading Kant in the winter of 1794-95, the first part of whose *Critique of Human Judgment* failed to satisfy his "thirst for knowledge". But he was greatly interested in the second part, the *Critique of Teleological Judgment*, which prompted him to observe:

My study of the higher natural history of the Alps had revealed to me very satisfactory teleological views on them. I had found that mountains are not by any means chaotic elevations of the earth's surface, but that they have a regular direction and gradation above each other and must therefore have formed part of the first plan of creation of the earth.

There could surely be nothing there for the elders of the church to fault. Kant would of course have confirmed. Escher's intuitive strategy, so that although Escher would have tended to collect evidence supportive of the realm of order rather than seek out anything which might refute that hypothesis, he may be seen as having kept a singularly open mind for a man of his time. He did not share Goethe's thirst for *Urpflanzen*, nor did he follow Goethe in proceeding from some grand idea to empirical observation and then back to the idea. Yet that the two men did have something important in common can be gathered from Goethe's describing the purpose of his morphological studies as "to recognize living forms as such, to see in contrast their variable and tangible parts, to perceive them as manifestations of something within, and thus to master them, to a certain extent, in their wholeness."

On the evidence of his drawings, Escher made no attempt to squeeze the mountains into a mould of his

own or anyone else's devising. The only "unscientific" interference is that of his artistic skill which, however (as we have seen), sought to be strictly instrumental and self-offering. Only a year before his death he said: "I know just enough about the Alps to be able to correct false ideas as to their constitution; but as soon as I am asked to give a better explanation, I see insurmountable difficulties before me."

Nevertheless, Escher had more or less correctly interpreted examples of inverse stratification (1809), and believed in the formation of valleys by river erosion (1818). Both discoveries brought him unpleasant and unsought controversy with the stubborn neptunist Leopold von Buch (1774-1853) who, with most other geologists of his day, believed that valleys and mountains alike were random deposits left behind by the universal ocean dried out. That experience may have weakened Escher's already slender interest in defending or publishing his opinions, and it was left to the next generation, which included his son Arnold, to evaluate his magnificent collection of evidence.

Escher himself, ever modest and intellectually fastidious, considered that his knowledge could not justify either the far-reaching speculation of Saussure or the premises of a jauntily assumed by von Buch. Yet Escher's records of geological phenomena have outlived the theories of his contemporaries. Although he died seven years before Sir Charles Lyell's *Principles of Geology* (1830-33), and some fifteen to twenty years before the propagation of glacial theory by his fellow Swiss, Louis Agassiz, Escher's work is keenly studied even today by geologists and geographers.

His artistic achievement may be put into perspective by comparing it with the pictorial landscape style of his master, Bullinger, who had himself been influenced by Canaletto and the wide-angle views of Dutch artists, especially those of Jan Hackaert. Yet although Escher was quick to absorb his master's manner, there was already a prophetic distinction in that whereas Bullinger, after sketching from nature, preferred to finish his work in his home, softening the mountain forms into atmospheric impressions, Escher was out scanning the horizon, rendering natural features with all possible precision long before he arrived at his interest in geometry. He drew a mountain range on the remote skyline with the same distinction of line and strength of colour as objects in the foreground. The particular lighting adopted is not based on the impression of a passing moment, but is that which he emphasized in the modelling of the landscape. Thus, although his expeditions were mostly made in summer, it is only rarely that the watercolours convey much sense of season, time of day or weather. What they do convey is the eternal landscape of living rock, glacier and mountain pasture.

It is not surprising, then, if the ribs, ridges and undulations observed by Escher have something of the quality of clinical studies. These meticulously severe pictures create an irresistible impression that his purpose is nothing less than a complete anatomical atlas of the Alps. Yet this is no mere academic dissection. Escher treats the earth's crust as heaving, animate form, his passion seems to be to seek behind appearance for the life force within. Escher's draughtsmanship invests his views and panoramas with the austere beauty of exactitude. Yet every now and then the grid is relaxed; Escher is caught out daring to dramatize himself, allowing fantasy to enter the lighting and animate the gloomy sculptural forms, though it must be said that one misses something of the open excitement of such visiting English contemporaries as Francis Towne, J. R. Cozens or Turner. Escher leaves one with a paradox in that his pre-photographic attempts at objective recording necessarily rely on artistic convention; to succeed as science they must, for all Escher's misgivings, also succeed, as art, which they do. So that even if Escher himself valued his watercolours primarily as records of natural phenomena, we may adopt a more relaxed attitude to the scientific imperative, judging his work at least as highly for its art as for its impressionistic documentation of the Alpine landscape.

Gustav Solar is working on a edition of his drawings which is hoped will be published in 1981 as *Werkverzeichnis* of Escher von der Natur, Ansichten und Panoramen der Schweiz: Werkverzeichnis.

POETRY

Celebrating the crumbs

By John Mole

THEODORE WEISS:
Verses & Spectacles
selected Poems
Ed. Chato and Windus. £2.95.

Verses & Spectacles is a keen, vigorous selection of thirty-five poems drawn from the five volumes that Theodore Weiss has published in the United States of America since 1960. It should serve to introduce new English readers to an urban, spikily intelligent writer for whom the making of poetry is a delighted idiosyncratic conversation shaped around parentheses, hesitations and qualifications, breaking out at intervals into sheer affirmation (even seeming a little awkward at first reading, these are poems which demand careful attention until their voice is assimilated and the necessary balance of mind achieved in one's response. Not that they are obscure, but both in their syntax and in a habit of shooting off at nominative tangents from what appears to be a direct narrative line, they are surprising and often refreshingly unpredictable. A number of them begin, deceptively, as anecdotes but then the event dissolves into the larger questions it has raised or, as in "The Last Day and The First", is premonitory dismissed:

The stock woman at the door,
with her young daughter "Linda"
looking
down, as she pulls out several copies
of *The Watchtower* from her canvas
bag.

In a heavy German accent asks me
"Have you ever thought that those
may be the last days of the world?"

At which point, receiving the
answer "Yes I have," she and the
blonde, blonde girl without a
word, turning, walk away, leaving
me to Professor Weiss, who
wins his way through to a
characteristically affirmative posi-
tion in which he asks that every
morning season should be over
the last day of this world about to

burst/and ever for blossoming the
first."
He is, in fact, despite the ironic
checks and balances which dictate
the style and pace of his work, a
celebrator, a yes-sayer, a kind of
upper-case e. o. cummings for whom
every last is a first. There is even
a hopeful energy in his historical dis-
aster so that, for example, the burn-
ing of the library at Alexandria was
a witty configuration "... a mag-
nitude long lost/restored to the
sky" and what activates his imagi-
nation is not the accumulation of
knowledge ("the clogged-up librar-
ies today") but "the world in its
juicy, joyous particulars".

Professor Weiss's admiration and
affection for William Carlos Wil-
liams—one too so given over to
the moment, an lover—faithfully
serving it—is openly declared in
"Yes But...", which contrasts his
friend's spontaneity with a public
appearance by the aging Robert
Frost ("no doubts shaking him and
new leaves breaking out of him")
and, like Williams, his work is
that of a complex, restless and in-
stinctive of leaves: "the virtue of art"
is "that it, somehow surviving,
happens again/and again". For
Williams it was "no idea but in
the mind". For Professor Weiss it is
"at once to see/and, seeing, be".
Without the immediacy of percep-
tion, breaking down the categories,
there is no space for the imagina-
tion, no poetry. The spectacles he
asks for, in the selection's title
poem, are "a pair... apt to spot
at least two times/at once... or
at least dismiss/the blur and tenses
between what's in what's out".
They become emblematic of the
emphasis he places on the signifi-
cance of small particulars closely
observed and precisely arranged to
make sense of the world ("parts/
that must harmonise into some-
thing that rewards them for being,
rewards/with what they are") and
views become more or less spec-
tacular depending upon the inten-
sity with which they are absorbed:

I sit among jammed
treasures, lit whenever I chance
to notice them...
As for the great scenes, the spec-
tacular events, Theodore Weiss
takes issue with the Auden of
"Musée Des Beaux Arts". We are

"not indifferent, let alone
oblivious" to those at the
heart of those things
that we can use. This is the
greatness
of each creature,
the mouse at the Feast
of the Gods, one crumb doing for it
what heaped-up platters cannot do
for them.

We notice what we can, and the
bit, that Professor Weiss is able
to use become his quirky celebra-
tions, fragments cohering into dis-
tinctive, sharp-minded poems.

Less successful are those occa-
sions when his habitual acceptance
of the positive becomes hand
statement—"Somewhere in all this/
I have a sense of what it is to be
really/alive"—and although in a
poem such as "A Letter from the
Egypians" *Dear Whoever-You-Are-
That-You-Are* is addressed with a
whimsically engaging intimacy, an
embarrassing note of cock-eyed
optimism inflates things to a pitch
of sentimental rhetoric which
verges on the back-slapping cheer-
fulness of a Rodgers and Hammer-
stein chorus:

In short, though there's a scheme
about to blow Your ark and all in
it
to smother/ons, to pitch a cloudy
climbing tower will convert the
earth
into one tomb. I know by feelings
craving, preening, deep inside,
the ark's still riding, riding high.

This is schmalz, and although
Professor Weiss insures himself
against such strictures elsewhere by
deliberately parodying his indul-
gences ("the poem is/satisfactory"
referring to one of his own—
"Some lines—the eyewash/about
a new day, etc—are a little hard/to
swallow") he does nevertheless
sometimes plunge into exclamatory
eye-wash, mistaking it for an ade-
quate register of sincerity.

Despite these lapses, though,
Verses & Spectacles contains many
good poems and a handful of out-
standing ones, including "An Ever-
lasting Once" and the particularly
moving and beautiful "A World To
Be"—reminiscent of "A Boy At
The Window" by Richard Wilbur,
another poet of stylish affirmation
with whom, at his best, Theodore
Weiss invites comparison.

Grammar in the streets

By John Fuller

DARYL HINE:
Daylight Saving
55pp. New York: Atheneum. \$6.95.
MIN HAMKE:
The Difference between Night and
Day
90pp. Yale University Press. £5.75
(paperback, £2.15).

Daryl Hine is a Canadian poet in
his early forties, former editor of
Poetry, author of some half a dozen
collections of verse. Evidence of
an education in classics and philo-
sophy is to be found in those new
poems in a variety of agreeable
forms, particularly in judicious
phrasing and syntactical economy.
A fondness for metaphysical and
lexical jokes and a pervasive
scholarly melancholy. His common-
est device is to bring the world of
the senses and the world of gram-
mar into metaphorical conjunction:
The encyclopaedic street surrenders
Secrets sometimes lost in
paraphrase:
Muds, tenses, persons, numbers,
genders.

If the world is a matter of style,
the right style, there is a heroic
conscience in those poems of a need
to purify its onslaughts with
stately verbal elegance. The quota-
tion above is from the longest poem
in the book, a sonnet sequence in
dazzlingly confined and deft half-
rhyme called "Arrondissements"
(Hine used to live in Paris). The
sequence is typical of his civilized
erotic self-criticism, somewhat ele-
vated in this traditional form, but
elsewhere evident in a number of
more direct pieces which also
lament an unstable love. I find
him sometimes a slightly disconcert-
ing blend of openness and fasti-
diousness, sometimes too neat or
quibbling, but frequently touching,
exact, musical and evocative.

Hine constructs his poems logi-
cally and exploits recognized verse
techniques. Min Hamke, some ten
years younger, does not: his
methods are largely imagistic or

impressionistic, his work fragmen-
tary, oblique, prosy. He is, like
the kind of writer who believes that
the mystery of his particular
medium allows him to say things
like "nothing is clean but war and
music" or "astronomers know the
texture of fish" or "stars leave eggs
under the fingernails while you
sleep". Do they indeed? I con-
fess to not following many of his
notions, and was glad to find that
the vein of fantasy was muted and
controlled in most of the later
poems in the book. Sure, for in-
stance, figuring very frequently in
his pastes, can really too easily
assume the role of inscrutable and
unconcerned witnesses to human
life. The pathos, too, of man's
elusive presence in the universe
and his uncertain perception of it,
can lead to over-fine gestures:

Sometimes in the night I see
the flesh as flame circling the bone.
Slow.
Surely it is to light my way into
for the next one thousand years.
At this point in such a poem one
would feel better for a touch of ru-
ful irony, but Hamke stops up the
pace and elevates the conceit into
a solemn oration about human (or
poetic?) destiny: "We shall die
in the light of our making."

Elsewhere, the humourlessness is
subsumed in a direct and dramatic
treatment of more credible subjects,
and Hamke's meaning sometimes
becomes plainer. In many sexual
poems, or poems about the poet's
relationship with father, daughters
or wife, there is a striking and
original vein of vulnerable appeal,
naivety and honesty:

my daughter on the beach whirls
her sympathy with gulls. If I listen
long enough to the pink shell I
will hear her speak to me again.
She will say You were right, Father,
it was all my fault. I should never

this round in the breast, this talk—
I shall never do it again.
Hamke presents us with a solitary
persona, impotent, suspicious, mar-
tyred, obtuse, and yet strangely in-
teresting in his small tight obser-
vations of the world. And in the
end, too, a kind of music is allowed
to the abbreviated, doctored lines.
All in all, it is a noteworthy debut.

HUTCHINSON '78



TLS Commentary

TLS Commentary

Now Newman Was Old

Chaim Bermant

* A new novel by a major Jewish novelist

* Chaim Bermant was the winner of the Jewish Chronicle Harold H Wingate Award 1977 for his autobiographical book, *Coming Home*.

£4.50 216 pp 0 04 823145 2

Rebel People

Denis Hills

...the rest of the book is a series of pen-pictures of life and politics in Rhodesia today... closely observed, beautifully drawn and only too accurate.

Sunday Telegraph

£5.50 Illustrated with 2 maps 0 04 920056 9

Industrial Democrats

Trade Unions in an uncertain world

Giles Radice

A major contribution to the debate on trade unionism. The main theme is the need for the trade unions to develop their democratic role within industry and to play a major part in the shaping of national economic and social objectives.

£6.95 256 pp 0 04 331073 7

Rich World, Poor World

Geoffrey Lean

The book is honest and most impressive.

prodigiously researched and pungently argued, his details and case histories are tellingly chosen and assembled with all his journalistic skill and some considerable commitment.

Tribune

£7.95 hardback 0 04 309010 9
£4.50 paperback 0 04 309012 5

George Allen & Unwin

The emperor in his time

By Stella Mary Newton

The 600th anniversary of the death of the Emperor Charles IV is now being commemorated by two important exhibitions in Prague and Nuremberg. The Nuremberg exhibition was conceived in the spring of 1974 at a historical congress held in Regensburg. It will be followed by another which opens on November 29 in the State Archives of Cologne on the themes of the Parler workshop, the *Schöne styl* in European art and the house of Luxembourg from which Charles IV sprang.

Charles's personal fame in Nuremberg, one of the free imperial towns, rests partly on his attendance at the 1355 Diet there during which his *Majestas Carolina*—the famous Golden Bull—was drawn up in its definitive form (it was finalized at Metz a few months later), and partly on his foundation, in 1349, of the present central market, the fruit market and the great and lovely *Fräuenturk*, built on the site of the Jewish quarter after the blame for the Black Death had been laid at its door.

The Nuremberg exhibition occupies the upper floors of the romantic red-roofed Kaiserburg. They are the oldest part of the castle and include the two-tiered Romanesque chapel. It is accompanied by an excellent catalogue with a photograph of almost every exhibit and

an illustrated symposium of over 400 pages under the editorship of Ferdinand Stiel, whose biography, *Karl IV: Ein Kaiser in Europa*, together with Hans Patze's almost equally weighty *Kaiser Karl IV*, a huge facsimile of the Golden Bull and several smaller and more popular books on Charles, all published this year, is on sale at the exhibition.

On a weekday morning one must wait one's turn to examine the manuscripts connected with Charles and his family. They include the exquisite little prayer-book of Bonnie of Luxembourg (Charles's sister who married John II of France) from the New York Cloisters and the big manuscript from Cologne of about 1340, with line-drawings heightened in red and green illustrating the Roman journey of Charles's grandparents, the emperor Henry VII and his empress.

The exhibition, arranged in sections each following a theme, situates the emperor as a man of his time. He is seen among his European contemporaries (the British Museum has sent Ralph Higden's *Polychronicon* and Canterbury a rather over-coloured replica of the helm and crest of the Black Prince); system; as patron of the arts, especially architecture; against the mystical and spiritual atmosphere of the moment. There are also retrospective references to him in the altarpiece from Aachen of about 1355, for example, in which he and his grandson, Ladislaus Posthumus, King of Hungary, are

portrayed as adorers. Like Cosimo de' Medici he was named *Pater Patriae* by his contemporaries.

The exhibition in Prague, *Dahm Karl IV u Dr Jindřich Národní CSSR* ("The Times of Charles IV in the History of the Nations of Czechoslovakia"), is very different. It too is held in the old palace of a castle. Although the exhibition closes this month, by the third week in September, no catalogue has yet appeared. It was given a translated transcript of the address delivered on the opening day, which includes the dispiriting statement that "we do not try to whitewash the dark side of the Charles epoch. We know that behind the brilliant sparkle of its political and cultural magnificence those deep class variances came to ripen..." In fact the exhibition begins with grave-finds of the ninth century and ends, having dealt with John Huss, the Turks and the rest of Czech history, with Mr Husák and a copy of the final document of the Helsinki congress of 1970. Some space is, nevertheless, devoted to the Charles epoch.

Most impressive is the Bohemian painted wood sculpture of the fourteenth century. The Pietà from Cheb, the crucified Christ from Jilava and two Madonnas from Brno, an elegant, the other high-spirited, dancing her baby on her knee, are too closely crowded together but none the less moving for that. There are a number of precious-metal reliquaries made to hold the astonishing quantity of relics collected by Charles, including an arm of St

Luko. Some of these are exquisite—the gilt bust of St Ludmila, for example; some bizarre, like the framed plaque in which holy bones are woven into a fretwork of gold entwined sandstone statue. Charles has been taken from the tower on the great bridge he built, where it had been for 600 years; it will go to the National Museum and be replaced by a replica. There is one of the four original charters of Prague's university, the first on German territory, founded by Charles in 1348. Its statutes based on those of Bologna, Padua and Paris. There is one of the several manuscripts of Charles's diary, a unique account of his early life. In the middle of all this, violently lighted, is the crown of Bohemia, made for his coronation in 1346, set with jewels—flat rubies and sapphires as big as apricot halves. On his summit, in a crystal cross, is a spine from the St Chappelle crown of thorns, given to him by Philippe VI of France. Mounted on a scarlet cushion and stuffed with what appears to be late nineteenth-century fur, the crown is, like a Christmas toy, as perhaps it is meant to be.

Everyday some 4,000 Czechs and Slovaks wait for the coming queue for three hours (and on Saturdays for more than twice as long) to see the exhibition. They gaze intently at the maps, jewelry, manuscripts and sculpture of the early periods—roughly, up to the early fifteenth century—and then seem mysteriously to vanish.

Fifty years on...

George Rylands's Words and Poetry, published by The Hogarth Press with an introduction by Lytton Strachey, was reviewed by C. C. Brock in the TLS of October 19, 1928:

Mr Rylands is, so far as we know, the first critic to take wholly seriously Mallarmé's saying, which Mr Strachey begins his introduction, that "poetry is not written with ideas: it is written with words." Coming to these profundities of criticism it is natural for one to consider where poetry differs from prose, and with an examination of this Mr Rylands begins his book. His arguments can scarcely be summarized, and Mr Rylands is not at his best when he attempts to do so himself.

The main difference between prose and poetry is that which distinguishes sculpture and painting. Prose, like sculpture, is confined by a certain actuality, but the painter suggests more than he can represent.

Yet as we read, always with pleasure in the process itself, Mr Rylands's close analysis of the words of poetry, metaphor, adjectives and symbols, poetry gradually shapes itself as something very different from prose; and nothing could more clearly justify his mode of criticism.

For Mr Rylands, though the microscope suggests science, is no scientist possessed with the desire to reduce all to a neat skeleton, to track down the one fundamental principle of poetry. If he has an aesthetic he does not let one know it, and he himself seems to take care not to know it until he has criticized and exercised his sensibility on each particular point. And in the present state of literary aesthetics there is no comparison between this method and that of inventing an aesthetic, and then criticizing by the light of it. In fact Mr Rylands's is the true scientific method, and one which can never deserve to be called logical. The word which is aesthetically usually if unjustly applied to argument, perhaps false, from insufficient premises. And so Mr Rylands proceeds, telling us what the moon has meant to poets of different times, what proper names meant to Milton, Gray, Mr. Rousman, and so on. In the process making it clearer and clearer what these

happens a little matter, for not all poetry is about the moon, nor is it a catalogue of proper names and charged to spring off its associations at us. But all poetry is made up of words; and most words, as Mr Rylands shows, are capable of analysis, and can to the sensitive inquirer yield up their associations. Moreover Mr Rylands shows how such associations are linked together as one word follows another in the perhaps arbitrary form of meaning, and if we could only trace out all these associations, as they are blended together and joined or contrasted, Mr Rylands leads one to suppose that their poetry would be dissected, but not dead, on the table before one.

Mr Rylands... is always questioning both their erudition and art and not only do his quotations seem to yield some further profundity to his hands but, as Mr Strachey says, "with such a clever guide, we are well at last from presumptions and long to do a little exploring on our own account."

Caligarishness

By Russell Davies

At the new Goethe Institute, 50 Princes Gate, London SW7, until October 28, there is a small exhibition of "New Documents relating to the most famous German Expressionist Film". The Cabinet of Dr. Caligari—one would not dream of being so familiar as to call it *Dr. Caligari's Cabinet*—was premiered at the Marmorhaus Cinema, Berlin, on February 26, 1920. It has had a lively critical history. At the time of the film's release, Germans had grown unused to success in almost all public spheres, and were at first reluctant to perceive and celebrate it. Kurt Tucholsky, infected by the general caution, noted: "The audience hesitated between amusement and incomprehension. The Berliner, when he gets the jitters, has a particular way of laughing through his nose which is most effective. This will not make money in the provinces and I am afraid it will not make money in Berlin either." But it is the greatest of all riddles—a good film. We need more like it!

The American observer Willard Huntington Wright, then operating in Europe as what the *Oxford Companion* to literature calls a "sophisticated student of exotic subjects" (and still four years short of the illness that so depleted his energies that he took to writing detective stories under the name of S. S. Van Dine), likewise tended to judge the film by the general reaction: "It is a fact," he wrote, "that no other film has evened the Birth of a Nation, has caused so much comment, argument and speculation in the course of a single month as *Das Cabinet des Dr. Caligari*."

But by the end of the decade, commentators felt able to make larger claims for Robert Wiene's film. In 1930 (two years before the parody, *Das Cabinet des Dr. Lorei*, was essayed) Paul Rotha wrote of the original: "It is destined to go down to posterity as one of the most momentous advances achieved by any one film in the history of the development of cinema." The *Cabinet of Dr. Caligari* and the *Bathtub* *Potemkin* are pre-eminent. They were also singularly different in style, scale and psychological impact—though quite what a direct link with the year 1918, the director of *Potemkin* had his say in the subject of *Caligari*.

Bischoff called it "this baroque carnival of the 'destruction' of the healthy human infancy of the authors' intentions, but as Lang's statement implies ("it was really the work of three painters"), a film belongs to the man who worked on it last. Writers were already having to be used to a lowly status; their work being increasingly necessary, but thereafter unpalatable, preliminary to everybody else's.

There is a strong case for saying that the revised *Caligari*, in acquiring its new "frame" of asylum scenes, thereby lost the light to be seen in the original. In fact, called an Expressionist film in a manner, it was not. And in fact, Janowitz and Mayer, the overriden authors, eventually did find their champion in Siegfried Kracauer.

painted faces, and the unnatural broken gestures and actions of monstrous "chimeras". In this opinion, Eisenstein agreed more or less precisely with the Nazi authorities, who persecuted *Caligari* throughout the Third Reich, attaching to it, to nobody's surprise, the Goebbels label "degenerate art". It is worth noting that Goebbels himself was, curiously enough, a well-made film... its uniquely distinctive quality is the line it takes. This is a film which could turn anyone with no firm ideological convictions into a Bolshevik. Which means that a work of art can very well accommodate a political argument, and that even the most obnoxious attitude can be communicated if it is expressed through the medium of an outstanding work of art.

It is doubtful whether *Caligari* ever turned its average uncommitted German viewer into anything (except perhaps a regular cinema-goer); but there is no doubt that it was intended to express an attitude; and that the attitude was severely weakened at the outset by changes accepted by studio chiefs over the heads of the writers. *Caligari*, in fact, covered ground of the earliest and most interesting of studio squabbles. The authors, the Czech Hans Janowitz and the Austrian Carl Mayer (who eventually film had to be billed as Austrian in order to get any sort of showing in Paris), had produced a script in which, to put the plot brutally, it is revealed that the mysterious hypnotist Caligari has caused his somnambulist subject/creature Cesare to murder the hero's friend and abduct his girl. Pursuing Caligari to his refuge in a lunatic asylum, the hero discovers that the mad hypnotist is the director of the place. Confronted by the evidence the deranged manipulator Caligari has to be restrained in one of his own straitjackets. The whole drama was to be played out in front of Expressionist sets. Frith Pommer, the producer, accepted this scenario, and offered it first to Fritz Lang.

Lang did not make the picture, but if his own account is accurate he had a profound effect on it. Interviewed by Peter Bogdanovich in 1967, he summed the matter up in the following statement (for which the Goethe Institute exhibition might profitably have made room):

Erich Pommer offered me *The Cabinet of Dr. Caligari*, which I was eventually unable to do. It was really the work of three painters: those were Hermann Warm, Walter Rutberg and Walter Reimann who wanted to make a kind of expressionistic picture; the whole story had been written, and the only contribution I made was that I changed the ending. I took the expressionistic scene stand for the world of the insane, and you use them from the beginning. It doesn't mean anything. Why don't you, instead, make the prologue and the epilogue of the picture normal? So the film begins in the garden of an asylum and is told normally; then, when the story is told from the viewpoint of one of the inmates, it becomes expressionistic; and at the end it becomes normal again. We see that the villain of the picture, Dr. Caligari, is the doctor of the asylum.

This indeed is how the picture does conclude. The hero is revealed to be mad, and the genial Caligari is able to promise him a cure. This is a complete ending to the authors' intentions, but as Lang's statement implies ("it was really the work of three painters"), a film belongs to the man who worked on it last. Writers were already having to be used to a lowly status; their work being increasingly necessary, but thereafter unpalatable, preliminary to everybody else's.

There is a strong case for saying that the revised *Caligari*, in acquiring its new "frame" of asylum scenes, thereby lost the light to be seen in the original. In fact, called an Expressionist film in a manner, it was not. And in fact, Janowitz and Mayer, the overriden authors, eventually did find their champion in Siegfried Kracauer.



"Oswald Spengler's Years of Decision: 'Don't rush it gentlemen, I still have to publish a number of basic books before I can tackle the definitive Decline of the West'."—A cartoon by Karl Arnold (1883-1953), whose work is on show at Fischer Fine Art, 30 King Street, London SW1, until November 27 as part of the London-Berlin cultural programme (see page 1194).

whose book *From Caligari to Hitler* (1947) made sometimes distractingly accurate attempts to show the first-named figure of his book's title metamorphosing into the second: "Caligari is a very specific pronouncement in the sense that he uses hypnotic power to force his will upon his tools... technique in terms of space and distance but is derivative from the stage use of expressionism, is a monotonous zig-zag (too many hooks and no fish, if you know what I mean)".

It seems overwhelmingly probable that Janowitz and Mayer were looking backward to the war rather than dreaming of totalitarianism; but it is true that they had a profoundly anti-authoritarian film in mind. Both were fervent pacifists, Mayer by temperament (he had simulated mental illness to escape conscription) and Janowitz from experience (he had been acting commander of a battalion in the Austrian Imperial Army, but returned chastened from the front). Their *Caligari*, whom they sold to Pommer for RM9500, ought certainly to have been a personification of insane authority, accompanied throughout by the objectified lunacy of the painted settings. Yet Lang's objection has a certain force: protest and undifferentiated fantasy do not, accord well. Recent critics have tended to endorse Lang's line completely, claiming that his framework is the best feature of the film, otherwise entombed in art-work. The tone of madness is the more pervasive, it is suggested, because of the doubling up of the levels of reality. Such an interpretation is bound to gain ground; not on its own merits, but because audiences equipped with hindsight and a morbid taste for the curios of the Weimar Republic do not actually want to see the film. They want a distillation of those decadent times, rather than a work instinctively hostile to them.

Caligari seems destined to become another sightseer's film, with viewers interested in the Director's hypnotic power rather than in the film as it is. Marlene Dietrich's legs, the film's most famous feature, are a drawing by Walter Reimann (another of the painters), bears the title *Das Cabinet des Dr. Caligari* and the title-page within. *Das Cabinet des Dr. Caligari*, with the final s unconvincingly crossed out, Goebbels later insisted that if the film was to survive at all, the title must be spelled with a K. So this was to prove one of the most mis-spelled, as well as misapprehended, of moving pictures.

The outstanding exhibit at the Goethe Institute, undoubtedly the best feature of the exhibition, is away behind a tantalizing glass—is an original shooting script. All copies were thought to be lost, but a survivor has lately been recovered from Frau Werner Krauss, the widow of Caligari himself. The texts are not yet published, but if they are as delicately tinged with contradiction as the title-pages, they will provide plenty of research material: for the cover of the script, "ornate" (sic) with a drawing by Walter Reimann (another of the painters), bears the title *Das Cabinet des Dr. Caligari* and the title-page within. *Das Cabinet des Dr. Caligari*, with the final s unconvincingly crossed out, Goebbels later insisted that if the film was to survive at all, the title must be spelled with a K. So this was to prove one of the most mis-spelled, as well as misapprehended, of moving pictures.

L478 Oxford University Press

Can You Find Me

Christopher Fry

"Thought this sheep-shearing photo would interest you. Can you find me." Thus wrote Christopher Fry's mother on a postcard to her sister Ada in July 1906, and gave a little to her son's intimate portrayal of his family. The eminent playwright reveals himself to be a master of family biography too, as with the aid of letters, diaries, and photographs he constructs a gentle and often moving story, illustrated £5.95

On Difficulty and Other Essays

George Steiner

The essays included by Professor Steiner in this stimulating new collection are, in the proper sense of the term, "working papers"—essays which aim to initiate discussion and further work, and which raise questions at the frontier of our understanding of language and society. *On Difficulty* is essential reading for the layman as well as for the specialist. £5.50

Pages from the Goncourt Journal

Edited and translated by Robert Baldick

The literary partnership of Jules and Edmond de Goncourt was remarkable in many ways, but it is the brothers' *Journal*, in which they recorded in minute detail the French literary scene of the nineteenth century, which has assured their immortality. This selection was first published in English in 1962, and is now made available in Oxford Paperbacks. Illustrated £2.95

Sophocles: Oedipus the King

Translated by Stephen Berg and Diskin Clay

In this new translation of the most famous play in the corpus of Greek tragedy, the translators emphasize the intensity of the spoken language, thereby capturing the unrelenting nature of Sophoclean drama. No other English translation can match the terrifying emotional level the translators have created, especially in the choral odes, the descriptions of Jokasta's death, the blinding of Oedipus, and the final scene of desolation. £4.25 *Greek Tragedy in New Translations*

Euripides: Iphigenia at Aulis

Translated by W. S. Merwin and George E. Dimock, Jr.

This new translation of Euripides' condemnation of Athenian imperial ventures goes beyond a literal translation to give a sense of the poetry of the original. The play itself revolves round the dilemma of Agamemnon, who learns that Greek ships are stuck in the harbour of Aulis due to lack of wind; in order to revive the must kill by his own hand his daughter Iphigenia. £4.25 *Greek Tragedy in New Translations*

To the Editor

Juan Gris

Sir—I have just read Christopher Green's review of my catalogue of the paintings of Juan Gris (September 22). He is entitled to criticize and quibble as much as he likes, but he should be more sure of himself. I will list my replies to his quibbles.

No 44. It was a working drawing in preparation for the portrait of Raynal. Raynal told me so. It is therefore not likely, as Green proposes, that "it was a sequel to the painting."

No 46, 47, 48. Nowhere have I stated that they are "the summer of 1913". That is Green's invention.

No 60a. This drawing could not be accommodated on page 99 because it was more important to give a large illustration of the painting. The drawing was accommodated instead on page 103 alongside another painting to which it also relates, of which the illustration is smaller. Green could have worked this out for himself.

No 115. The date of a newspaper extract does not determine the precise day on which a Cubist artist had a pile of clippings ready for use in his studio and used them as he felt inclined. There is therefore nothing abnormal about a clipping of April 27 being used at the beginning of June. The date of a clipping is a *terminus post quem* and no more.

No 183a. Gris himself dated his drawing "July, 1916". He has Green in 1978 to tell him he was wrong. Or does Green mean to insinuate that the drawing is a fake—which it certainly is not? It is not unknown for an artist to omit certain elements in a preparatory

drawing when he is painting the definitive picture. Nor is it unknown for an artist to take up an earlier drawing and use certain elements in a later picture. In the painting of 1920 to which Green wishes to attach this drawing, the common elements are reversed. This he does not mention.

There is not one painting reproduced in my catalogue as a "fake" which is conceivably not fake. They have all been examined by Georges Gonzalez, the son of the artist, who was Juan Gris's principal dealer. Of course, if Green thinks he knows better than all of us he must prove it.

DOUGLAS COOPER,
Appt No 151, Montecarlo Star,
15 Boulevard Louis II, Monte-Carlo,
Monaco.

'From Ritual to Record'

Sir—In his sympathetic review (September 1) of my book on the nature of modern sports, *From Ritual to Record*, Julian Symonds refers to several weaknesses in my arguments. I take his criticisms seriously, but I wish to comment that Mr Symonds errs when he remarks that I am driven to the notion that "popular national sports express 'American individualism'". In fact, my last chapter is an effort to suggest the opposite conclusion, i.e. that Americans, despite their cherished image of themselves, are more likely than Europeans to be participants in and viewers of team sports.

ALLEN GUTTMANN,
Department of American Studies,
Amherst College, Amherst, Massachusetts 01002.



The Lord of the Rings J. R. R. Tolkien's classic book now a Fantasy Film

The Film Book of J. R. R. Tolkien's The Lord of the Rings Part One

No other work of modern fiction has achieved such a phenomenal success as The Lord of the Rings. Now a major film the book contains 78 pages of text with 130 illustrations of original film art.

George Allen & Unwin

The Film Calendar of J. R. R. Tolkien's The Lord of the Rings

A new and exciting calendar using film art.

To be released by United Artists

Produced by Saul Zaentz Directed by Ralph Bakshi

Pictures by J. R. R. Tolkien

A large, lavish collection of all the pictures from the concluded series of Tolkien Calendars. Brings together the published illustrations of J. R. R. Tolkien which show the author's vision of Middle-earth.

Unwin Paperbacks



P.O. Box 18, Park Lane, Hemel Hempstead, Herts. HP2 4TB

'The Action'

Sir—I do not usually write letters about reviews that I have received but Jane Miller's of *The Action* (September 29) is so curious that I feel obliged to do so. It opens up a new but potentially dangerous area for the reviewer: not merely judgment of the work but speculation about its genesis and the feelings of the writer when he was at work on it. In the same week *Private Eye* did indeed indulge in similar speculation; but, though it passes a verdict that I value more than Ms Miller's ("A capital read than Ms Miller's"), it differs from *The Action* in not being a paper of literary criticism.

Certainly I was once involved in a threatened libel action; but Ms Miller's adroitly implied equation that, in *The Action*, King is his imaginary female defendant and the imaginary male plaintiff is non-verbal. The lawyers would certainly not have passed the novel if that had been the case.

My *A Domestic Animal* was withdrawn nearly ten years ago. Yet, as though she were an intimate of mine instead of a total stranger, Miller states "The King has been made angry and sorry for himself". Other reviewers, concentrating on the novel alone, have commented both on its dispassionate and on the way in which the reader's sympathy gradually shifts from defendant to plaintiff (as I had intended it to do).

The strangest passage of all in Ms Miller's review runs: "It [the novel] written by my fictional character] is no longer a truthful picture of her own recent life but prophetic, in its evasions and self-indulgence, of how she and her friends would feel when the book had been written." There is nothing of this "prophetic" element in the imaginary novel; yet again Ms Miller is confusing fiction by me with her fiction about me.

FRANCIS KING,
19 Gordon Place, London W8 4JB.

Epigrams

Sir—I hope I may be allowed to correct a misleadingly garbled sentence in my review of Geoffrey Grigson's *The Faber Book of Epigrams and Epitaphs* (December 23, 1977). What I meant to say was: "Although the *Plaudens Anthology* was printed earlier, and had 400 epigrams not among the *Palatine Anthology's* 3,700, the latter was a fuller collection, and emerged from obscurity, after 1606, at the

right time to have maximum effect on the literatures of Europe." I should also perhaps have mentioned the influence of Grigson's Latin translation of the *Plaudens Anthology*. The *Palatine* manuscript, though copied, was not printed until 1776.

ALASTAIR FOWLER,
University of Edinburgh.

Zilch

Sir—It is pleasant to find that the New Supplement (1977) of the *Oxford Concise Oxford Dictionary* contains the fairly recent American slang word *zilch*, "nothing". It does not appear in *The American Heritage Dictionary* first college edition, but it does appear in the New World Dictionary (second edition, 1974) as *zilch*, "nothing, zero", with *zilch*, "used to refer to anyone whose name is unknown or to a nonentity" and the comment "non-sense syllable, originally used in the 1930s as name of a character in the magazine *Ballyhoo*". This origin could, rather loosely, be regarded as the "immediate etymology". But 6,000 Words, the 1976 supplement to Webster's Third International, 1961, likewise defining *zilch* as "nothing, zero" adds "origin unknown".

The etymologies in these Webster's are rightly valued by scholars for their excellence; and one would have to be intolerably stupid to suppose that the editors of 6,000 Words had failed to consult either the *New World Dictionary* or the *American Thesaurus of Slang*, 1942.

In the latter, both *zilch* and *zilch* are recorded, the former as "an imaginary wind instrument" (a feeble sense) and the latter as "an indefinite nickname" (a doubtful sense from the character in *Ballyhoo*). The immediate etymology, but what interests me far more is, what prompted the writer in *Ballyhoo* to coin this proper name? I assume that he did coin it, for I cannot accept that the name simply came from nowhere. Any more than that Swift's *Lilliputians* and *Brobdingnagians* and *Struldbrugs* and *Houyhnhnms* are mere fancifully invented words, for every single one of them is sensibly derivable from the last of these indeed, being almost painfully obvious from its pronunciation.

It seems to me that the writer in *Ballyhoo* must have been an exceptionally ingenious fellow and that he blended, not—the usual practice in *Edwards Lear* and Lewis Carroll—two words, but three, boggling with zero. Thus: zero + nil + zilch, a Yiddish softening of German *nichts*, nothing, and *nicht*, not. (I owe this confirmation of my Yiddish guess to Dr Joseph P. Ship-

ley.) Clearly *zilch*s would have been awkward to pronounce; *zilch* is easy. Nobody conversant with slang can have overlooked its healthy and humorous tendency to ease the pronunciation of difficult words. Semantically, *zilch* = nothing + nothing + nothing; which one feels obliged to admit, is remindingly emphatic. For once, ingeniously aided by intelligence and a modicum of knowledge, has succeeded. "Though puzzling, ... not beyond all conjecture."

ERIC PARTRIDGE,
Thornicroft, Landsore, Newton
Abbot, Devon TQ13 7LY.

Palestine

Sir—I never expected my book, *Anglo-Arab Relations and the Question of Palestine 1947-1951*, to be welcomed by an ardent Zionist or a narrow-minded British D. C. Watt in his review (October 6) seems to be a spokesman for both of these positions, for he dislikes my documented exposure of the injustice and intransigence of Zionism, and of the dishonesty and opportunism in British dealings with the Arabs. He does not question my use of the facts in the book but disputes my understanding of them in language that does him no credit.

Without a word about the contents of the book or the original British sources upon which it is based he confines himself to two short paragraphs to passing summary judgment with arrogant assurance. I do not know what authority he speaks: I have seen no works by him in the same field. My opinion of his judgment ought to cancel his of the book. What remains is the book itself. The first edition appeared in October 1977 and was exhausted by this year. The volume of orders persuaded the publisher to issue a second edition which is now out. Obviously academic historians and intelligent readers all over the English-speaking world did not share D. C. Watt's opinion, and I am confident that they will not share it now.

A. L. TIBBELL,
7 Cranbrook Drive, Esher, Surrey.

Carlos Fuentes

Sir—Your readers may like to know that Carlos Fuentes's novel *La Catedral de la Hiena*, reviewed on October 13, will be published by us in a translation by Margaret Sayes Peden next January under the title *The Hyena Head*.

T. G. ROSENTHAL,
Martin Secker and Warburg Ltd,
54 Poland Street, London W1V 30F.

Among this week's contributors

MICHAEL BALFOUR is the author of *West Germany, 1968*, and *Helmut Kohl*, with Julian Frisby.

MICHAEL BRANDALL's *Painting and Experience in Fifteenth Century Italy* appeared in 1972.

PATRICK BROWN's most recent book is *Moore's Ottery*, 1978.

DAVID BLACKBURN is a Lecturer in History at Queen Mary College, London.

PHILIP BRADY is Reader in German at Birkbeck College, London.

MARCO BURNAY is the author of *Harold's Head in the Mind and Art*, 1972.

JEAN-LOUIS BOURGEOIS is French Cultural Attaché in New York.

PATRICK CANNON is the author of *Paint as Musician: A Study of Thomas Mann's Novel 'Doctor Faustus'*, 1973.

OWEN CHAMBERLAIN's recent books include *The Secularization of the European Mind in the Nineteenth Century*, 1978, and *Action and Gladstone*, 1978.

G. M. CARSTAIRS is currently Visiting Professor at the National Institute of Mental Health and Neurosciences, Bangalore.

ANNEKE EMMERS is Counselor for Cultural Affairs at the American Center in Delhi.

MARTIN ESSLING's books include *An Anatomy of Drama and Art*, 1973, and *The Poet and the Poet's Self*, 1978.

JOHN E. BROWN is the author of *Rudolf*, 1978.

DENNIS FARR is Director of the City Museums and Art Gallery, Birmingham, and author of *British Sculpture Since 1945*, 1965.

WILLIAM FRAYNE is the author of *The Art of John Martin*, 1975.

BRIAN FRANKSON's book of poetry, *Bubble-Dubble*, has just been published.

RICHARD FRENCH's most recent book is *Russian Literary Attitudes from Pushkin to Solzhenitsyn*, 1976.

JOHN FULLER's latest book of poems is *The Mountain in the Sea*, 1975.

HENRY-LUIS GATES, Jr, teaches English and Afro-American Studies at Yale University.

PETER GAY's *Jews and Other Germans* was published earlier this year.

MARTIN GILBERT is the author of *Winning Churchill*, Volumes 3, 4 and 5, 1971, 1975, 1978.

HENRY GIFFORD's *Pasternak* was published in 1977.

RONALD GRAY's most recent book is *A Dissenting View*, 1977.

MICHAEL HANDBURGH is the editor and translator of *Friedrich Hölderlin: Poems and Fragments*, 1967.

DAVID HAWKES is a Fellow of All Souls College, Oxford. His translation of *Cao Xueqin's The Story of the Stone* is being published by Penguin.

BRUCE HELLER's books include *Kafka*, 1974, and *The Poet and the Poet's Self*, 1978.

RONALD LEVIN is the author of *Silence*, 1978.

HUGH LLOYD-JONES's latest book, *Myths of the Zodiac*, will be published this month by Duckworth.

JOHN MOLA's latest book of poems is *Our Ship*, 1977.

JEREMY NOAKES's *The Nazi Party in Lower Saxony 1921-1933* appeared in 1971.

IDRIS PARRY is the author of *Animals of Silence*, 1972.

S. S. PRAWER's books include *Karl Marx and World Literature*, 1976.

DIANE RAYTCH's most recent book is *The Revisionists Revisited: A Critique of the Radical Attack on Schools*, 1978.

W. D. ROSSON-SCOTT is author of *The Literary Background of the Gothic Revival in Germany*, 1965.

COLIN RUSS is Senior Lecturer in German at the University of Kent.

JOSEPH RYKWERF's 1976, *The Idea of a Town*.

HANS SCHMOLLER is a Royal Designer for Industry and has been a designer for Penguin Books.

GRACE SHREVE's *Belongings and Difficulties and Other Essays* have just been published.

DAVID TRATCHER is the author of *Nietzsche in England, 1890-1914*.

EDWARD TUNNICLIFFE is a Fellow of Gonville and Caius College, Cambridge.

RICHARD USONOFF's most recent book is *Richard Usonoff at Work in the Studio*, 1977.

D. C. WATT is Professor of International History in the University of London.

A household and its head

By G. M. Carstairs

SARAH HOBSON:
A Family Web
Story of India
Ed. John Murray. £5.95.

Sarah Hobson has already shown herself to be a woman of courage, enterprise and boundless curiosity about people in other cultures. She has been in the Indian subcontinent for a long time, and her knowledge of the Assamese, she once travelled through Persia alone, dressed as a man, and wrote an intriguing, unimpaired account of her adventures. Her family Web describes another journey into the unknown—into the domestic privacy of peasant women in a large extended family, in South India. Here, there was no physical danger, other than that of disease, but she had to overcome formidable obstacles in her own personality as well as in the attitudes of the villagers of both sexes in order to become accepted, as eventually was, almost as one of the family.

Eric Partridge, in her account, the men came off very badly; there is an undertone of resentment and scorn in most of the passages describing the men's privileged role; only the ill-treated stepbrothers Bhadré and Basave Gowda consistently excite her sympathy. Nevertheless, she is able to express compassion as well as disapproval of Kalle Gowda who beat his already wretched wife Jayamma because she had a succession of three male babies who were born prematurely and all died soon after birth. Here, as elsewhere, she paints a harrowing picture of the prolonged miseries and the crises of despair which form part of the lives of these peasants, who are desperately poor by our standards, and yet are better off than many of their village neighbours.

Some of the individuals in the household remain rather dimly outlined characters, sketched in like the background of a Rembrandt etching where light and precision of detail are concentrated on a few central figures. For Sarah Hobson, the personalities most clearly depicted are the young women with whom she formed close mutual relationships, and the nucleus of dominating, insecure males. The support of the former was undoubtedly helped by her willingness to join them in their physically exhausting tasks—grinding corn from half-past four in the morning, carrying heavy pots of water, tilling in the fields—which occupied her for many long hours, and often left them little time for sleep. She also shared their lack of

privacy, sleeping side by side with four or five others on the floor of a small dark room, and suffered like them from fevers, from diarrhoea, from lice in her hair and from bites on her hands. She describes their hardships as an unbroken, but as one who has shared them, and when a heavily pregnant young woman reaches term and delivers her baby late at night, attended by her sisters-in-law, she feels that Sarah Hobson is unquestionably one of them, participating in the mounting drama, the crescendo of labour pains and the anticlimax of the birth of a girl child. (In India, "Oh, father of a daughter!" is a form of mockery, and many peasants male children are especially wanted to add to the labourers in their fields.)

The account of this delivery is a turning-point in the story, because with her help much of it was filmed by the documentary unit. This is the end of the household, as an agent of the unit and as a sympathetic member of the household in her own right.

By the time the film unit arrives on the scene, the reader has come to share Sarah Hobson's immersion into the life of the family, dominated as it is by harsh reality, the few expressions of tender feelings. These villagers, from the India of cities and educated people, seem to belong to another world, not least because of their relative opulence, which excites the villagers' greed, and provokes an extreme reaction. The filming was in fact interrupted by Manager Nanjesswamy's withdrawal of the family's promised cooperation until more generous rewards had been given. By the time Sarah Hobson knew that these rewards would not be fairly distributed, and arranged for a supplementary payment to be made secretly to the two stepbrothers Bhadré and Basave who were usually denied their share.

Anthropologists tend to scorn investigators who stay only a short time in the field, and who, one or more years, and those who rely upon interpreters. They devote long hours of study to noting facts, observing behaviour and gathering statistics, and then take their field notes home and at the end of the day put it, "take the life out of them" in the process of analysing their data. This approach can be

Growing pains

By H. R. Schaffer

DORIA PILLING and MIA KELLMER PRINGLE:
Contravention Issues in Child Development
424pp. Paul Elek. £8.95

Child-rearing has in the past been regarded as one of those things parents do instinctively and without thought. It is now rather than it was, to be practised at will by the individual in conformity with his own personal preferences and intuitions. But no longer, the era of Dr Spock and Bowlby has been with us for some time and though there are still many who regret the change, the contribution—already considerable—of scientifically obtained knowledge of child development has inevitably, and on the whole for the better, changed life for both children and their parents and teachers.

The path to knowledge is, however, never a smooth one, especially so when dealing with a subject as complex as human nature. Contravention issues in child development are about: nature or nurture, breast or bottle, kiss or chastity, Dr. Pilling and Mia Kellmer Pringle, from the ever-busy National Children's Bureau, here set out their views on some of these controversial issues: the impact of early experience on personality; development, just because it impinges on a child in its early years, has irreversible effects on its personality is no longer tenable in the light of a considerable body of recent evidence. It is a pity that these controversial issues are being treated so controversially here. If the reader merely wants some lively reading this part of the book may be fun; if he requires more sober information so that he can make his own mind up, he had better turn to the latter part of the book.

For further information on these titles and our illustrated catalogue on the *Twentieth Century Views* please write to Jean Brown at the address above.

WHSMITH
New Fetter Lane, London EC4A 1AD.

GALILEO
Now available
Galileo Studies
Alexandre Kojeve,
£18.00

DAVID TRATCHER
Nietzsche in England, 1890-1914

EDWARD TUNNICLIFFE
A Fellow of Gonville and Caius College, Cambridge

RICHARD USONOFF
Richard Usonoff at Work in the Studio

D. C. WATT
Professor of International History in the University of London

JOHN E. BROWN
Rudolf

interval the joint family had undergone division, each of the brothers receiving his share of the property, and of the massive land debts. The women now worked separately, each in her section of the divided household, instead of working together under the stern discipline of the Manager and the old lady. The break-up, although long rumoured as a possibility, may well have been accelerated by her inquiries into the crop yields, market prices and the keeping of accounts; it was precipitated by a strike on the part of three able-bodied workers in the fields, Rama, Bhadré and Basave Gowda who were dissatisfied with the way that the Manager and S. M. Bhadré Gowda handled the family's affairs. The change seemed for the worse, because communal work was no longer possible. The brothers had not intended to make a legacy of debts. Some of the women were on the verge of despair: although Jayamma now had a healthy baby girl, her husband treated her more brutally than ever, and this was also the lot of Lakshmi, married to the poorest of them all. In spite of this, the return visit had many happy moments. Sarah Hobson was given hospitality in each small household in turn, and again took part as best she could in the women's daily chores. In concluding, she shows a vivid awareness of the harshness of her friends' lot, and a measure of their acceptance of the need to endure in order to survive.

She came back to the village a year later for a four-week stay, bearing gifts for everyone in the house; but she found that in the

Prentice/Hall International

66 Wood Lane End, Hemel Hempstead, Herts. HP2 4HG

Major titles now available in the outstanding series

Twentieth Century Views

Each volume in this unrivalled series presents the best modern commentaries and critical opinion on a major writer. There are over 100 volumes in the series, with contributions from an impressive range of distinguished contributors, such as W. H. Auden on Dickens' novels and George Orwell on Arthur Koestler.

30 popular volumes now available in low-priced paperbacks at £1.75 each:

Auden	13-050708-3	Andrew	13-036065-X
Samuel		Marvell	
Beckett	13-072983-3	Modern	
The Brontës	13-083881-0	British	
Byron	13-109800-0	Dramatists	13-588046-7
Chekhov	13-128231-X	George	
Dickens	13-208803-4	Orwell	13-647701-1
Donne	13-218768-X	Pinter	13-876879-0
Dryden	13-220863-6	G. B. Shaw	13-807776-2
George Eliot	13-274282-9	Shelley	13-808738-4
Fielding	13-314434-4	Spenser	13-834552-2
Förster	13-328443-0	Swift	13-878502-9
Hopkins	13-394650-9	Thackeray	13-812949-9
Ibsen	13-448811-3	Tolstoy	13-824704-1
Samuel		Dylan Thomas	13-819378-1
Johnson	13-510354-1	Oscar Wilde	13-859478-7
Ben Jonson	13-510727-X	Virginia	
Marlowe	13-558846-2	Woolf	13-862829-0
		Wordsworth	13-935061-X

New titles for Autumn 1978

Imamu Amiri Baraka (LeRoi Jones)

£7.25 Cloth 13-451802-9,

£2.90 Paper 13-451294-4

Pasternak

£7.25 Cloth 13-852834-1,

£2.50 Paper 13-852826-0

For further information on these titles and our illustrated catalogue on the *Twentieth Century Views* please write to Jean Brown at the address above.

Art Books in stock from Collet's

- PAUL CEZANNE**
A. Baskaya and E. Georgiyevskaya
Leningrad, Aurora Art Publishers, 1975. Fine cloth 39 x 26cm
200pp, 40pp introduction. 50 colour plates. 32pp of notes on the
plates. Chronology of the artist's life. List of exhibitions of Céz-
anne's work from Soviet museums. Selected bibliography. Indices
of paintings and names. £12.00
- EARLY RUSSIAN ICON PAINTING**
M. V. Alperin
2nd edition
Moscow 1978. Iksusstvo. Boards, 35 x 27cm., 332pp with 203
superb colour plates. £19.95
- NOVGORODIAN ICON PAINTING**
V. Lazarev
Moscow Iksusstvo, 1978 2nd revised and supplemented edition
cloth, 34 x 36cm. 44p introduction 77 colour plates. Text in En-
glish and Russian. Ref. SBN 8320 £9.00
- HARMENSZ VAN RIJN REMBRANDT**
Paintings from Soviet museums
Leningrad, Aurora Art Publishers 1978. Fine cloth 34 x 26cm, 28pp
introduction 72pp of colour plates, 78pp of notes and bibliographies.
Text in English. Ref. 8228 £10.00
- SOVIET TEXTILES OF THE 1920s and 1930s**
I. M. Vasilenkaya
Leningrad 1977. Khudozhnik RFSFR, Boards, 21 x 17cm. 278pp
Russian, English, French and German texts. Ref. 8432 £7.50
- WESTERN EUROPEAN ART IN THE HERMITAGE**
Paintings, Drawings, Sculpture
B. Averischen, M. Kozareva, Yu. Kuznetsov
Leningrad 1977. Aurora cloth, 34 x 26cm, 356pp. 167 colour re-
productions of canvases. 64 reproductions of drawings in colour
and black and white, and 81 colour and black and white reproduc-
tions of sculpture. Text in English. Ref. 8434 £25.00

Collet's

Complete catalogues available from:
Denington Estate, Wellingborough,
Northants NN5 2QT

Look to 1979 with...

NEW-David & Charles Fiction
THE EUROPE THAT WAS

Geoffrey Household £4.95
An anthology of short stories by a master of the art —
"I wish there were more short story writers like him, but it is unlikely
that such a diversity of experience combined with craftsmanship and
mastery of the language can often be repeated." *John Betjeman*
Geoffrey Household sets out to haunt, startle and waylay and succeeds
with urbane ease. *Times Literary Supplement*

THE BEST OF RHYS DAVIES

Rhys Davies £4.95
Rhys Davies has been publishing short stories since 1927. The title story
of his collection, *The Chosen One*, gained the Edgar Award in the USA
for the best short story of 1966. For this anthology he has selected
twelve stories which allow him to demonstrate "the lapses into disorder-
liness of mind and hidden impulses which provide the best prompting
for the tiny, concentrated explosions short stories contain".

DRAMATIC-David & Charles
First-hand Experiences

FIREMAN!
A Personal Account
Neil Wallington £5.95
A professional fireman for over 13 years, and a holder of the Queen's
Commendation for Brave Conduct, Neil Wallington is part of that
"silent service" that is the nation's frontline rescue and emergency
organisation. Here he describes a fireman's day — the danger, drama,
humour and the sadness — and details many fires and incidents from
his unique viewpoint.

LIFEBOAT VC

The Story of Coxswain Dick Evans and His Many Rescues
Ian Skidmore £4.95
He has received a standing ovation at the Guildhall in London, and
appeared on "This is Your Life". He is not a film star but a man who has
worked at his job in Anglesey for half a century and only recently
retired as active lifeboatman with the Moelfre lifeboat. The only man to
have won two RNLI gold medals, he has much to say, in his modest way,
about the human experience as well as the seamanship involved in
saving lives.

TRADITIONAL-David & Charles
Natural History

FIRST AID AND CARE OF WILD BIRDS
Edited by J E Cooper and J T Eley £9.50
Here at last is a thorough and knowledgeable book for veterinary
surgeons and any members of the public who are in need of advice.
Sixteen experienced contributors cover themes as diverse as the legal
aspects of shooting wild birds, bird structure, wounds and injuries,
infections and modern "diseases" caused by pesticides poisoning and oil
pollution.

THE COMPLETE GUIDE TO COUNTRY LIVING

A Discursive Dictionary
Suzanne Beedell and Barbara Hargreaves £6.95
A complete guide to coping with the countryside... fishponds to fungi,
hedgelaying to the laws of trespass, shooting to pigkeeping. Here are the
answers to hundreds of questions, many basic methods and recipes, and
in every case reference to specialist books and authorities for further
information and study.

DAVID & CHARLES, NEWTON ABBOT

Balladizing on benches

By S. S. Praver

LEANDER PETZOLD (Editor):
Die freudlose Muse
Texte, Lieder und Bilder zum
historischen Bänkelsang
252pp. Stuttgart: J. B. Metzler.
DM32.

Autolycus: Here's one to a very
doleful tune. How a usurer's wife
was brought to bed of twenty
money-bags at a burden, and how
she long'd to eat adders' heads
and toads carbonadoed.

Mopsa: Is it true, that you?
Autolycus: Very true; and but a
month old.

Dorcas: Bless me from marrying a
usurer!

Autolycus: Here's the midwife's
nurse to't, one Mistress
porrier, and five or six honest
wives that were present. Why
should I carry lies abroad?

Mopsa: Pray you, now, buy it.

Crown: Come on, lay it by: and
let's first see mee ballads...

Had Autolycus, the slinking pedlar,
unrolled a picture on a pole and
pointed to its graphic representa-
tion of various episodes in his
ballads, he would have been a
Bänkelsänger. This name, like his
English cognate "mountebank",
refers to the bench or raised dais
on to which the itinerant singer
sometimes clambered to dominate
his audience more effectively—par-
ticularly at fairs and carnivals
where many counter-attractions had
to be combated.

In Germany, such performers
often worked as a family group;
one member of the family sang and
pointed to the pictures with a large
stick, another turned the hand-
gurdy or played some other instru-
ment, a third went among the crowd
and sold the printed ballads, and
together with explanatory or com-
plementary prose-texts. Their reper-
toire and style soon attracted poets
eager to engage the attention of a

more sophisticated public by means
of parody, pastiche, imitation or
variation: Götlin and Bürger in the
eighteenth century, F. Th. Vischer
in the nineteenth, Brecht in the
twentieth. English-speaking readers,
indeed, especially after S. K.
McClure's recently researched *The
Bänkelsänger* and Bertolt Brecht
(Mouton, 1972), will associate the
art of the Bänkelsänger mainly with
Brecht's work in general and *The
Threepenny Opera* in particular.
Professor Petzold, in *Die freudlose
Muse*, lets us see the real thing.

The documents here collected
and reproduced are of four main
kinds. Leander Petzold gives us,
first, depictions of Bänkelsänger in
action which range from sixteenth-
century engravings to a photograph
taken in 1936. In the second place
the book shows us specimens of the
crude but alluring pictures to which
the singer pointed as he sang: paintings usually divided
into several subsidiary pictures,
illustrating different stages of the
story, grouped around a central,
larger image depicting the principal
character of the most affecting
incident. Third, and most impor-
tant, we are given the texts of many
songs in the itinerant singer's
repertoire, together with their prose
accompaniments and woodcuts.
Lastly, Professor Petzold adds
sparingly, some additional material
showing sources on which such
texts drew and parodistic uses
made of them.

A brief introduction discusses the
complex interrelation of *Bänkelsang*
and "main line" German poetry,
characterizes the different kinds of
material itinerant singers used—
stories of unhappy love, tales
of ghostly murders and executions,
disasters and accidents, historical
events, alleged happenings in
faraway lands, religious pieces,
prophecies—and clears away
many misunderstandings which
arise from a confusion between
authentic *Bänkelsang* (with its
usually serious and conservative
rigorously moralistic stance)
and later pastiche, cabaret chan-
sons, Brechtian ballads and protest-
songs.

The book also contains brief notes
on the individual items; but here,
exercised too much restraint. When
he reprints, for instance, Conrad
Nadler's satire on the 1848 revolu-
tion in the *Bänkelsänger* made "Das
Guckstein-Lied vom grossen
Höcker", he could have given his
readers much more help with the
contemporary allusions it contained
and could also have said something
about its implied references to Rich-
ard Hoffmann's *Struwwelpeter*—a
work whose relation to *Bänkelsang*
themes and styles seems well worth
investigating. When he reprints the
extract from Anna Jameson's *Views
and Sketches at Home and Abroad*
on which the text of *Seltene Ge-
wisterliebe* (Oldenburg, 1888) is
based, he might have commented on
the way in which the changes the
German writers made take us a good
way towards the *Prologue* of the
Elders of Zion—in the English text,
the Jews of early nineteenth-century
Riga are "protected" by the anti-
semitic Germans, they have been
completely taken over by the anti-
semitic Germans. Here, in fact, Pro-
fessor Petzold's notes are not only
misleading; his erroneous infor-
mation that Anna Jameson, the Irish-
born resident of London and
Weimar, was "American" deflects
attention from the important place
she occupies in the history of literary
relations between Britain and
Germany.

One gap in this documentation
seems quite unaccountable. Why are
we not vouchsafed a single specimen
of the tunes the Bänkelsänger used?
We might, at least, have been given
the tune of "Es wollt ein Mäx-
lein seinen Heimgarten haben", a
sequence of notes which played an
important part in subsequent his-
tory when it became the "Hess-
Wessel-Lied" adopted by the Nazi
Party as its anthem and which is
still roared out, even today, at Nazi
meetings in all parts of the
world. It was not only the political
left—Brecht and Brechtman
Silverkrupp and Degenhardt—the
proletariat from the art of the
itinerant singers so well illustrated
in Professor Petzold's anthology.

Playing to the proletariat

By Martin Esslin

CECIL W. DAVIES:
Theatre for the People
The Story of the Volkstheater
169pp. Manchester University
Press, £4.95.

There has always been a much
closer connection between politics
and culture in Germany than in
this country. Marx and Engels
wanted to change the structure of
society in order to give the
exploited classes access to the
fruits of labouring living and civiliza-
tion, namely, the finest achieve-
ments of poetry. As the highest
form of poetry, according to Aris-
totle, was tragedy, that entailed
giving them the works of Shake-
speare, Goethe and Schiller. One of
Hitler's grounds for exterminating
the Jews was that they were in-
capable of ever being truly creative.
He, of writing works like those of
Shakespeare, Goethe and Schiller.

Political movements in Germany
have therefore always striven to
develop a cultural branch. The
Volkstheater movement, subject of
Cecil W. Davies's admirably clear
and concise study, originated in 1899
as one of the cultural offshoots of
the Social Democratic movement.
This was at a time when censorship
and the revision of a bourgeois
public had drawn attention to the
"revolutionary potential" of
theatricality, the current avant-
garde trend in drama. Created at
first to support special machine
performances of plays of that ilk,
the movement grew into a mass
organization of Social Democratic
and hence, it was hoped, working-
class-theatre-goers, which
mainly not only produced its own
performances but also, by block-
booking whole theatres, provided a
wide variety of theatre tickets at
greatly reduced prices to its mem-
bers.

The often stormy history of this
movement which split and re-united,
being suppressed by the Nazis, and
re-emerged after the war in a
divided Berlin in a Western and an
Eastern version, is chronicled by
Mr Davies with sympathy but also
with sufficient detachment not to
be drawn into the factionalism
which mars most German accounts
of the story. He has thus provided
not only the most comprehensive
but also the most complete (and
yet concise) study of the subject
available in any language. It is cer-
tainly a subject which deserves
attention: one has only to think of
the adverse experience Arnold
Weber has had with his brave, des-
erting, and Centre 42, to see
how much he could have profited
from a thorough knowledge of the
very different yet parallel develop-
ments outlined in this book.

The lessons of the Volkstheater
are by no means all positive: as
the membership of the organization
increased, its ideological commit-
ment tended to wane and the busi-
ness of managing what became in
effect a vast ticket agency (which
eventually owned its own theatre
as well as selling seats in a large
variety of other venues) became
more and more important. Nor did
the Volkstheater ever really carry
high-theatrical culture to the broad
working-class masses. In 1955-66,
for example, the proportion of
"craftsmen and manual workers"
among the new members joining
the West-Berlin Volkstheater was
no more than 15 per cent—and this
figure must have included a high
proportion of "craftsmen" that is
to say the very highly skilled semi-
skilled workers, namely those who
employed in small enterprises or
others who are small entrepreneurs
rather than proletarians in the
Marxist sense. It is, in fact, been
clear for a long time now that the
Volkstheater always tended to
attract the top stratum of working-
class people, were successfully
emerging from the petty
bourgeoisie.

The Volkstheater indeed raised the
whole question of a potential work-

ing-class culture: the culture to
which the working-class system
being essentially the product of the
ruling class. Hence, after all, the
paradox of the most earnest
and elitist of all reforms, ballet,
having become the apex and prize
exhibit of Soviet culture, not to
mention the adoption of the most
bourgeois representational style of
painting as the official socialist
Has not the same fate overtaken
Brecht, the leading advocate of a
new Marxist, proletarian aesthetic
in the theatre? Twenty-two years
after his death he is performed in
front of solemn audiences in the
best Sunday suits both in East and
West Germany, a classic and as
much part of an establishment cul-
ture as Goethe and Schiller.

Mr Davies has produced a work
of admirable scholarship. Among
the few slips that might be cor-
rected in a new edition I should
like to point to the misquoting of
Hebbel's *Maria Magdalena* (1964);
and Werner Kraus did not
play the part of Jew Süss but
was played by Ferdinand Marnett,
while Kraus played all the other
parts in the film, crowds of them.
In fact, a feat which was a virtu-
proof of the actor's ability, but
assume hundreds of faces, but
exceedingly nasty nevertheless.

The career of the poet and dramatist
Ernst Mühsam began in the
Bolshevik world of the German
cabarets at the turn of the century.
But friendship with and his
dancer, helped him and his
mélange as anti-authoritarian and
classic, political provocateur, who
along with Ernst Toller, played
leading roles in the German
Munich soviet republic. After
release from detention, Mühsam
continued his work as a writer
until his death by suicide in
1934. *Fanal* (189pp. Berlin: We-
bach, DM8.50) offers a representa-
tive selection of work from his
particular essay and *Fanal* (1934).

Pistol politics

By Jeremy Noakes

JAMES M. DIEHL:
Paramilitary Politics in Weimar
Germany
46pp. Bloomington: Indiana Uni-
versity Press (distributed by Ameri-
can University Publishers' Group).
\$15.75.

JOHN A. LEOPOLD:
Alfred Hugenberg
The Radical Nationalist Campaign
Against the Weimar Republic
34pp. Yale University Press, £12.50.

Columns of men in uniform parading
through the streets were a common
feature of the political landscape in
Weimar Germany. Nor were these
paramilitary formations confined to
the right; the threat posed by the
leftists of the right in the post-
war years had prompted the left to
form suit until, by 1933, there was
hardly a major political party in
Germany which did not have a para-
military unit with which it was
associated, quite apart from those
units which remained completely
anonymous.

The war, of course, played a
major part in the militarization of
German society; and yet all ways
do not result in such an upsurge of
paramilitary activity during the
years that follow. More important
than war itself was the nature of
the political culture in which it
occurred. The roots of the para-
military politics of Weimar lay in
the militarization of pre-war German
society, in the friend-foe dichotomy
of politics, encouraged by Bismarck
in the *Kulturkampf* and the anti-
Socialist Law, and reinforced by the
political "cartels" of the succeed-
ing generation. These sharp
divisions and conflicts were then
exacerbated by the experiences of
the war, defeat, and revolution; they
no longer took the form simply of
open polemics. Feeling their
legitimacy measured by militant
action on the streets, the pre-war
units took up arms to maintain
their position. As James M. Diehl
puts it: "paramilitary activity be-
came a surrogate for the
unresolved civil war that followed
the incomplete revolution of 1918".

The paramilitary units exercised
their greatest influence during the
crisis years up to the end of 1923,
particularly in Bavaria. In the
period of relative stability after
1923 they were forced to come to
terms with a situation in which
paramilitary activities were out of
place. The political arena had
shifted from the streets to the
parliament, the board rooms of the
ministries, and the committee rooms
of the Reichstag. Yet the paramili-
tary leagues refused to do. They
desperately tried to impose their
conditions on the parties; they
tried to utilize the plebiscitary
devices of the constitution in order
to mobilize opposition outside the
party system on the basis of par-
ticular issues. They were largely
successful, but their actions
helped to pave the way for the
Nazis. The Nazis combined
the conventional forms of a political
party with a style which bore more
resemblance to a combat league.
After all, the combat leagues
of 1923-1933; they helped to sustain
an atmosphere of polarization and
confrontation which provided such
a backdrop to the emergence of
Nazism. They helped to convince
people to political vio-
lence until their sensibilities were
efficiently blunted for them to
tolerate the violence of the Nazi
organizations.

The importance of these para-
military organizations has long been
recognized by historians, and the
role ones have been covered in
many books. Professor Diehl's
book represents essentially a syn-
thesis of this material. He has him-
self done a number of German
studies, but his research fills out
the picture of the paramilitary
movements. He is particularly
valuable in that he is not only
a critic. For he
has fulfilled the equally valuable
task of integrating the monographic
work of the past with a perspective
on the development and func-
tion of paramilitary
movements throughout the 1920s. The
book is a substantial and well-

written contribution to the study of
Weimar Germany.

Few individuals made a greater
contribution to Hitler's initial suc-
cess than Alfred Hugenberg. Not
only did his press and film empire
help to influence the climate of
opinion in Germany in favour of
extreme rightist views but he him-
self played an important role, first
in the launching of the Young Plan
referendum, and then in the actual
appointment of Hitler as Chancellor.
In many ways Hugenberg forms an
ideal subject for a political bio-
graphy. His political career began
with the setting up of the Pan-
German League in 1891, of which he
was a co-founder; it ended in June
1933, five months after Hitler had
come to power, and he played a
major part in right-wing politics
throughout the intervening period.

Yet in other respects Hugenberg
represents a very unattractive
subject for a biography. He seems
to have had no intellectual or
cultural interests of any kind.
Aloud, stubborn, narrow-minded,
not in any biogical, self-righteous
and repressed, he resembles a
character from the pages of Rich-
ard Kuhn, a veritable product of
the warped society of Imperial
Germany. His personality made him
unsuited for the limelight; he was
premierly an operator behind
the scenes, buying political influ-
ence through his control of news-
papers and donations to political
parties. His problems began when
he felt obliged to come into the
open in order to stop the trend
in the German right towards com-
promise with the Republic. For,
while he succeeded in retaining
control of the National Party, in-
stead of creating the right-wing
block which he had envisaged, his
inflexible personality and policies
only encouraged the fragmentation
of the German right, leaving the
Nazis to pick up the pieces.

During the 1920s, for many Ger-
mans in the centre and on the left,
Hugenberg was a symbol for the
most reactionary and plutocratic
form of politics. Yet recent research
has made clear that it is a mistake
to see Hugenberg as the representa-
tive of German industry in gen-
eral or even of the Ruhr in particu-
lar. For, while he retained close
contacts with heavy industry, and
particularly with the coal-mining
sector from which he drew much of
the cash with which he financed
his press and political activities, by
the 1920s he was very much a
maverick figure. Indeed, so far as
many industrialists were concerned,
with his crude and inflexible
approach he had become a distinct
liability. His role in the actual
appointment of Hitler remains
controversial — part of a broader
controversy over the role of
industry in the downfall of the
Republic.

John A. Leopold's very
thoroughly researched biography
provides much new information
which helps to illuminate Hugen-
berg's role, particularly during
1932-33, but also throughout the
Weimar years. Unfortunately, how-
ever, he tends to avoid the major
controversies, merely referring to
them in his footnotes. He comments
in his preface that "the career of
Hugenberg demonstrates the plu-
ralistic bases of historic development.
Nevertheless, I am sure that my
treatment of certain phenomena
lends support to some Marxist in-
terpretations of these events." This
is not really very helpful, particu-
larly since he does not specify
which points support which inter-
pretation. This is of course some-
thing which other historians can
and will do for themselves, but his
failure to do so is an indication
of the book's rather narrow scope.
In part, this restricted focus is im-
posed by the biographical form
which he has chosen, but there are
also indications that the author's
grasp of the wider aspects of
the situation is not always so
sure as is his knowledge of
Hugenberg. For example, his
comment that Brüning looked to
prevent "crises or moderate crisis
as a fuse to explode democracy"
would not, I think, now be accepted
by many historians in the light of
recent research. Brüning's
chancellorship was not without serious
qualification. Thus, while this bio-
graphy adds much to our knowledge
of the German right, particularly
during the inter-war years of the
Republic, its narrow perspective
significantly limits its value, while
its inelegant style makes it less than
a pleasure to read.



Printed Books and Manuscripts

Friday, November 17 at 10.30 a.m. and 2.30 p.m.

The property of University of California, Los Angeles; The Trustees of Harvard
University, Dumbarton Oaks; The Fleethurton Mills Historical Library; The
Heirs of Grace Phillips Johnson; Mr. Alexander Perry Morgan; The Estate of J. A.
Norne; Mr. Gardner D. Stout and other owners.



George Cookland, One of 15 original drawings
and an outline, based in outline.

ON VIEW FROM SATURDAY, NOVEMBER 11 TO WEDNESDAY, NOVEMBER 15, 10.00 A.M.—4.30 P.M.
AND THURSDAY, NOVEMBER 16, 10.00 A.M.—2 P.M. CLOSED SUNDAY AND MONDAY.
Catalogue \$15.00 by mail. Code name: "Strabo"

Christie's

The Art of the Book

CHRISTIE, MANSON & WOODS INTERNATIONAL, INC.

502 Park Avenue, New York, N.Y. 10022 Telephone (212) 826-2888

Christie's standard charge to the Seller will be a commission of 10% in addition to
the 10% premium paid by the Buyer as part of the purchase price.

BRISTOL
BOOK FAIR

Victoria Rooms

FRIDAY, 27th October

Noon to 8 p.m.

SATURDAY, 28th October

10 a.m. to 5 p.m.

Admission 20p

Organised by P.B.F.A., 11 Bourport Street, Barnstaple, N. Devon

Barnstaple 3641

A non-profit-making Trade Association

Fontane and the novelist's art

By Erich Heller

Let me begin by quoting Theodor Fontane's *Years of My Childhood*, which appeared in 1894 when he was seventy-five years old—his great novel *Effi Briest* was to be published the following year:

"It is not far from the estuary of the Rhine, in the region—roughly—between Toulouse and Montpellier, where the western border of the Gasconne meets the foothills of the Cévennes. This relatively small part of the earth was the homeland of my ancestors, both from my father's and mother's side. They lived in neighbouring districts, and because two profoundly different kinds of people exist within this narrow space, it surely is not surprising that 'mes ancêtres' reflect these differences. They persisted in their parents despite the fact that their families, long since, had transplanted themselves into the Mark Brandenburg. My father was a distinguished Gascon, full of *bonhomie*, fantasies and humour, a *causeur*, fond of telling stories and, when he was completely at ease, tall stories—'Gasconades'. My mother, on the other hand, was a child of the southern Cévennes, a slender, delicate woman with black hair, eyes like coal, energetic, selfless, a strong character and of so passionate a nature that my father used to say of her: 'If she had stayed where she came from, the wars of the Cévennes would rage to this very day'."

By the "wars of the Cévennes" Fontane *père* meant the uprisings, in 1635, of the Huguenots (although his wife was far from being a religious fanatic). Fontane rightly called *Years of My Childhood* an autobiographical novel, for his family had become to a large extent Gascon after Jacques-François Fontane, a Calvinist who manufactured stockings in Nîmes, left France in 1634 and settled in Germany.

Fontane's grandfather was the first officially to drop the "i" in "Fontane". He had a successful career at the courts of the Prussian King Friedrich Wilhelm II and Queen Louise. A contemporary court diarist wrote of him: "A Herr Fontane, painter by trade, has become Cabinet secretary of the Queen; he paints badly, but speaks French well." His grandson, born in 1819, did not enjoy such linguistic distinction: his French was poor. True, Fontane's father, son of the bad painter and his second wife, a Westphalian woman, was christened Louis Henri, but as the amateur teacher of his son, who had inherited but hardly ever used "Henri" as his first Christian name, he must have badly neglected French in his rather improvised syllabus. Although the family pronounced their name without sounding the "e", the French nasal pronunciation was heard only "on Sundays and holidays", as Theodor Fontane's son once remarked. This son, Friedrich, was to become his father's publisher.

This sketchy account of Fontane's genealogy seems worthy of a cause much, far too much, has been made of his "purely" French descent—whether in explaining his artistry or, in accordance with political fashion, justifying his neglect. The fact is that there is nothing "pure" in his family history. At the same time it is very strange that the most "Gallic" among the German writers of the late nineteenth century had such tenuous links, not only with the French language but also with French literature. It would be useless to seek a place for him in a literary mode fashioned by Stendhal, Balzac and Flaubert; and this is not a matter of comparative importance, but of essential difference. The truth is that Germany's first modern "Realist" novelist before Thomas Mann (first not in time—for well yes, there were Frayss and Spielhagen and Gutzkow—but in rank) would read the books of his French predecessors or contemporaries, if he read them at all, in German translations, and this despite his father's veneration of Napoleon. Old Fontane, an apothecary, had a love of the *livre*, and the adventures which were altogether excessive. It took the form of gambling and led to his bourgeois Waterloo. He lost his pharmacy in Swinemünde by the Battle of Sea (where he had moved from Neuruppin to the Mark Brand-

denburg, birthplace of his son Theodor) and finally lost his wife, who left him because she could not bear the perpetual threat of financial ruin. One of the history lessons young Henri Theodor received from his father took the form of an enacted scene in which the father played the part of a flank man in a Napoleonic military detachment while the boy was the commanding officer. "La Tour d'Auvergne", the son would call out, and father, standing to attention, would answer in his loudest, most dramatic voice: "Il n'est pas ici." "Ou est-il donc?" "Il est mort sur le champ d'honneur." This, it was well known, was how La Tour's comrades, by daily repeating the scene, honoured the memory of the man who came to be called "le premier grenadier de France". Theodor Fontane would never forget such instruction, neither its subjects nor its methods, and would come to detest the dry pedantry of orthodox schooling.

The most moving chapter of *Years of My Childhood* describes his last visit to his father's solitary house in the country, when the old man talked about his school days in Neuruppin: "I was embarrassed sometimes how much more I knew than the teachers, except of course about Horace and the irregular verbs. There was, for instance, old Starke. His hobby horse was Aristotle, and what Aristotle had long since forgotten, Starke knew. But what really mattered, that he didn't know. Our schools teach us the wrong things. Nobody will convince me that this is so. People don't learn what they ought to learn."

If this is a truthful report of his father's words, those about "our schools" are at the same time surely Fontane's own.

Napoleon and La Tour notwithstanding, old Fontane's heroes were not necessarily French. At least

one was Prussian. In another passage of *Years of My Childhood*—this time it is a childhood memory—Fontane describes his father's living-room in Swinemünde. The sofa was its most important piece of furniture—at least to the apothecary himself, who would lie down on it for his prolonged after-lunch naps (a habit that no doubt contributed to the failure of the pharmacy). Above the sofa there hung a much-treasured heirloom: an engraving with the caption "Frédéric le Grand, retournant à Sausport, accompagné de ses généraux". It was, apparently, a very sound sleep that was guarded by so dependable a warrior; and young Fontane stood before this picture again and again, gazing intently into the eyes of the Prussian King, "with a premonition, perhaps, that he would become my own favourite hero."

Napoleon and Frédéric le Grand (in the King's preferred writing of his name, France and Prussia, "Fontane" and Brandenburg): there is nothing unusual in this combination—however surprising it may seem in other contexts. In the "French colony" in Prussia to which the Fontanes belonged it was commonplace. This French colony—the most important concentration in Germany of the Calvinist French expatriates, the Huguenots—came into being in 1695 when Friedrich Wilhelm, Grand Elector of Brandenburg, opened his country to the French refugees who fled after Louis XIV had revoked the Edict of Nantes of 1598. They were even treated in a privileged way and developed into a state within the state, culturally and economically prosperous and politically loyal.

Fontane, who jokingly exaggerated by saying that every third Berliner was a Frenchman, described the members of the colony as puritanically stiff, earnest

and ambitious—more Prussian than the Prussians. He might have said it himself. He certainly used every puritanical cliché when he gave his exceedingly negative impressions of his first visit to Paris, and called Prussia his true home in a poem he wrote in 1885 to celebrate the hundredth birthday of the French colony. He was then sixty-six and his masterpieces, the novels *Effi Briest* and *Der Stechlin*, were still to be written.

Before his belated liberation as a writer, his professional career was varied and insecure. In consequence, he postponed for five years marrying the woman to whom he got engaged in 1845 and often reproached himself for making her life so uncomfortable. What, then, was his profession? One may well ask. To begin with, he followed in his father's footsteps and was apprenticed to several apothecaries. But he knew that this could not be for life. He devoted his spare time, illicitly extended now and then, to poetry, story, epic, journalism. His early belletristic productions brought him the attention of some of the literary celebrities in Berlin (none of them destined to attain to the rank in German literary history which the Fontanes belonged to). He was assigned to him and he was invited to join a literary circle, whimsically called "The Tunnel above the Spree" (the Spree being Berlin's river). There the young apothecary recited his first ballads which were faithfully modelled on the German classics of the genre by Bürger and Schiller and Goethe. He was greatly esteemed at "The Tunnel" and through its members came to know many literary personalities.

In 1844 he was invited by a wealthy friend to join him on a trip to England. During two years in London he was in a state of perpetual enchantment and never got recovered from it. Not even mounting criticism of England's social conditions, an indignation widespread and culminating a year later in Friedrich Engels's book *The Condition of the English Working Class*, could damp his enthusiasm for the country where he breathed the air of the great world and of political freedom. Although he now said that the Frenchman in him was responsible for the *causerie*, the conversational lightness, no French writer had any strong influence on him, certainly none that would be comparable to the impression made by Shakespeare, Scott, Thackeray, Dickens or Byron. Leaving aside the Mark Brandenburg, it is in the years the ballads of Scotland and the history and landscapes of England would play in forming his imagination.

He was to visit England again in 1855. It seemed that he might settle there permanently. Six years before he had abandoned his unconvincing and tedious career as a pharmacist and in 1848 he had even accepted a position in the "Liberal" Cabinet, the central agency for controlling the press and within the Prussian Ministry of the Interior. He obtained a highly "reactionary" appointment (he would later refer to it as having sold himself despite the fact that the Berlin correspondent of the liberal *Dresdner Zeitung*, who supplied the Saxon newspaper with "horror stories" of the lawless police regime which replaced the rule of the honest and law-abiding Prussian army. When the cabinet rejected one of his articles in the *Dresdner Zeitung*, he resigned, rather than continue to please those *par force* democrats actively convinced as a member of the police government as a member of the cabinet.

If we remember that he had played the revolutionary on the Berlin barricades in March 1848, somewhat confused and considerably self-described with considerable bewilderment in vain to break through a church ("Evangelical church, always locked"). In order to escape the bells and thus begin with the "all great events of the world", he that day he seized a gun from the stage properties of an undisciplined theatre (it was probably

Prestel

Ulrike von Hase
Schmuck in Deutschland
und Österreich 1895-1914
Symbolismus - Jugendstil - Neobarock
A handbook of jewellery art in Germany and Austria 1895-1914. 300 catalogue entries and 270 artists' biographies. 430 pp. with 35 colour plates and about 1000 illustrations. DM 182.-

Romanik in Böhmen
History - architecture - sculpture - painting and crafts in Romanesque Bohemia
Edited by Erich Bachmann with contributions by Karl Schwarzenberg, Erich Bachmann, Jiri Musil and Hermann Föllitz.
28 pp. with 173 illustrations, 45 plans and 7 colour plates. DM 90.-

Kaiser Karl IV.
Staatsmann und Reformator
Edited by Ferdinand Seibt. Fifty essays by historians and art historians on the 14th century German emperor of the Luxembourg dynasty and his time.
496 pp. with 29 colour plates and 152 illustrations and 22 plans. DM 38.-

Volfrid Döderer
Dürer's woodcuts and engravings as models for European graphic art of the 16th century.
Edited by Peter Strieder. 180 pp. with 245 illustrations. DM 28.-

Christina Deuter
Die Entstehung des Altkaraisates
The Origin of the altar table
Studies on the Willibrod Tomb in Echternach.
108 pp. with 109 illustrations and 5 plans. DM 78.-

Julia Schuchard
Carl Schloffer - Leben und Werk
1844-1908
The first monography and catalogue raisonné of one of the leading German neoclassic architects. ca. 336 pp. with 235 illustrations. DM 135.-

Percy Ernst Schramm
und Hermann Föllitz
Denkmale der deutschen Könige
und Kaiser, Bd. II
Rudolf von Habsburgs Maximilian II.
The second volume of documentation of the works of art authentically to be related to the German emperors.
288 pp. with 226 illustrations. ca. DM 140.-

Reprint of the first volume planned
Werner Hofmann
Breitlinien
Essays on 19th century art by the well-known art historian and director of Hamburg's Kunsthalle. ca. 280 pp. with 74 illustrations. DM 38.-

Karin von Mout
Oskar Schlemmer
Paintings - watercolours - pastel drawings and sculptures.
The long awaited monography and catalogue raisonné.
2 vols. Vol. I: Monography, 400 pp. with 64 colour plates and 256 illustrations. Vol. II: Catalogue raisonné, ca. 400 pp. with 500 illustrations. cloth DM 150.-

Wolfgang Freiherr von Löhneysen
Mittelalt.
Griechenlands Schicksal im Mittelalter - Mores under Frankens, Byzantines and Ottomans.
The fascinating story of the Morean theatre from the crusaders to our times.
300 pp. with 6 colour plates, 65 illustrations and 3 plans. DM 36.-

Prestel

"Fifteen years before in the popular comedy *Seven Girls in Uniform*" and filled it with so much powder that it became blocked rather than loaded, and how in the middle of the turmoil his father arrived and the two went to drink coffee in a peaceful garden restaurant—if we remember all this, without omitting the less successful journalistic contributions he made at the time to the revolutionary cause, we can understand why he earned the reputation of an *unsicherer Komet*, a politically unreliable character. But his love of Prussia—the "good Prussia"—was unshakable, and so was his admiration of England despite the sobering effect that the years spent in the country (from September 1855 until January 1859) had upon his initial enthusiasm. Again he had moved there in an official capacity: as the founder and director of a German-English Press Office, a Prussian propaganda centre. It lasted only 1812-13, and the two years remained in England as the foreign correspondent of a variety of German newspapers.

Years of uncertainty, restlessness and failure followed upon his return to Berlin in 1859; yet he gradually emerged as a literary figure. He began to write his *Wanderungen durch die Mark Brandenburg* in the belief that this austere part of the German lands, with its richly aristocratic history, had not yet found its "singer". The "song" was to become longer and longer, until in 1882 it filled four volumes. What he later said of the style of that book applies to many more of his writings—as it does to the works of his Austrian counterpart Adalbert Stifter:

It was my proud intention to describe the seemingly most insignificant things with the greatest detailed precision and thus to raise them to a certain artistic level, indeed to make them interesting by means of the kind of simplicity and transparency that appears to be easy but is most difficult to achieve. During the years after his return from London, he also published the journalistic exploits of his "travel-songs" in *Britain, From England and Beyond the Tweed*, but he could still not afford to become a "free writer" or a vocation, ranking in responsibility he said, next to being a "travelling salesman"; and so, in 1860, he eventually joined the staff of the arch-conservative Berlin *Kreuzzeitung*, a journal that Nietzsche regarded as "representing the 'German spirit' at its most hideous."

Yet Fontane later justified this alliance by saying that "all serious people who show dependability, constancy, character, and (I don't mind) a little fatalism and obstinacy—that all such people are, in the end, vocationally, next to being a 'travelling salesman'". Before long, however, his own conservatism ceased to be dependable. He felt "chained" to the *Kreuzzeitung*, and in a letter to his wife—it made her apprehensive of another period of economic instability—he called the newspaper intolerably "brutal", masking with Christian rhetoric his own "inhumanity". And indeed he left the *Kreuzzeitung* in 1870 to become the drama critic of the more liberal *Vossische Zeitung*.

In this new role, the descendant of French Protestants, courageously rejected a play of the firmly established and all but unassailable Karl Gutzkow on the grounds of the author's crude anti-Catholicism. And although, in his very first review, he had approvingly written of the patriotic demonstrations with which an audience, chaotically ready for the war, against France responded to the national liberation oratory of Schiller's *Wilhelm Tell*, he had predicted that caused one of the most notorious scandals of the Berlin theatre: Gerhart Hauptmann's *Vor Sonnenaufgang*. Thus Fontane, the critic, helped to inaugurate the theatrical revolution in German drama.

Fontane's work as a critic, hardly begun, was interrupted by his short but eventful trip as a reporter to the French theatre of war, where he was arrested in October 1870. He was suspected of being a Prussian spy, but soon released at the intervention of the same war. He went back in his seat in the literary product of his martial nature, and he was back in the adventure. It is free of any chauvinism, so much so that he became the first book of Fontane's to be translated into French.

But he was still not simply a man of literature. Only after a brief but momentous appointment as First Secretary of the Berlin Academy of Arts did he decide that he could no longer play any part in the "totally confused machinery" of the state or its more or less official representations; and only then did he choose to regard the career of an independent writer.

"The novel", he said in the autumn of that decisive year, "is my only solace in these disconsolate days. . . . Working at it, I know for sure that I cannot be anything else but a writer. . . . The historical novel in question, *Der Sturm* (Before the Storm), a work of long gestation, was hardly received as overwhelming promise of great novelistic genius. Its subject is an episode from the uprising in Prussia against Napoleon in 1812-13, and the two protagonists are "religious, moral and patriotic". The author himself tells us. Who would have expected such unambiguously pious sentiments from the loyal son of a Napoleon-besotted father? From a writer who, after speaking for himself rather than for the Prussian "Literary Cabinet" and the "religious, moral and patriotic" *Kreuzzeitung*, had at last asserted his freedom? But he also described the theme of the novel as something more subtle and important. A great, simple, a great human condition. The delineations of "simple human conditions" did not meet with universal applause. One influential critic found at all rather silly. Dramatic tension, he asked? Perhaps; but only if one is prepared patiently to wait for resolutions brought about by an outing in a coach, or by laying the table, or by retiring to bed."

Certainly, such "simplicities" may be too simple, but the theme itself, just as the historical subject, is not unimportant. *War and Peace*, and although closer to the commonplace and "the great moment" are not new in the literature of the nineteenth century, this theme, by virtue of his temperament and artistic disposition, is Fontane's very own, just as it was Chateaubriand's, and there is something Chateaubriand in this citizen of the Mark Brandenburg, son of the apothecary from Neuruppin and Swinemünde. (As Fontane himself put it, between the deeds and mediocre deeds, between the heroic scale of the suffering and the unheroic character of the sufferers, it has become one of the most terrible themes of the epoch.)

After *Vor dem Sturm* there were to be many more novels and novels as foretold in the exact. When the first novel of his new work, *Fontane* was fifty-nine. At the time of *Unwiederbringlich* (Irretrievable), his most accomplished novella, he was seventy-three—and his greatest works were still to come. This is very probably a unique case in the history of literature. Fontane's novel of adulthood, *Effi Briest*, appeared in the same years as *Die Poggenpöhls*: in 1895, when Fontane was 75. It seems both incredible that *Effi Briest* was written by so old a man, and clear that Fontane could not possibly have written it when he was younger. For in his younger days he was given to voicing firm convictions and having "opinions", different ones at different times. The "unsicherer Komet" held no belief for any length of time, and sometimes not even the same beliefs at the same moment. What has been said of him is true: that there is no protagonist in the weaving world of politics who could not look for support to one or other of Fontane's many contradictory utterances.

"The bourgeois is terrible", he would say, and go on to praise the proletariat for being incomparably more genuine, more vital and more truthful. He would praise the bourgeoisie, different ones at different times, with the author of the poem on Bismarck that is inscribed on the tomb of the Iron Chancellor, whom he only half admired—that he called Gerhart Hauptmann a "Nationalrevolutionärer". He was a "Nationalrevolutionärer" because it is "too pessimistic". But as he himself said, "the Realist" is pessimistic enough, or at least extremely sceptical, with regard to "human nature", and he was a "Nationalrevolutionärer" because it is "too pessimistic". But as he himself said, "the Realist" is pessimistic enough, or at least extremely sceptical, with regard to "human nature", and he was a "Nationalrevolutionärer" because it is "too pessimistic".

Fontane's work as a critic, hardly begun, was interrupted by his short but eventful trip as a reporter to the French theatre of war, where he was arrested in October 1870. He was suspected of being a Prussian spy, but soon released at the intervention of the same war. He went back in his seat in the literary product of his martial nature, and he was back in the adventure. It is free of any chauvinism, so much so that he became the first book of Fontane's to be translated into French.

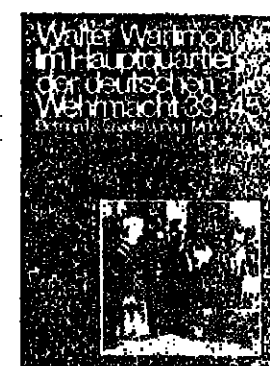
manner of style as a violation of truth, the truth that comes to light through "revolutions" in art as well as in politics. And revolutions, the word, "one usually initiated by the rubble, by adventures, or by madmen". Yet instantly he exclaims: "But what would have become of us without revolutions?" And this is the same Fontane who, when he chose to regard himself as a writer, there cannot be any social order without the masses being kept down by fear or religion, by the regime of powerful governments, secular or ecclesiastical: "Any attempt to do without the great overlords of the world", he concluded, "can safely be regarded as having failed once and for all."

In other words, Fontane was a born novelist, even if the birth took place rather late in his life. What, then, did the art of the novel and his advancing years teach him about the world? He was a journalist, as an author of travelogues, nor even as a poet? He himself rather naively believed that it was respect for what is rather than a hankering for what ought to be, the almost passive readiness to let life speak for itself rather than tell it how it should behave, to allow every character—no, not the right to his own deeds and convictions, but the terribly unquestionable privilege of his existence.

Fontane discovered that he was a novelist when after years of uncomfortably upholding contradictory "ideologies" he arrived at the equally not described by Tagore, who confessed that he always felt lost when challenged to say what he himself felt or believed about this or that, without being given the chance of shifting the responsibility to the exchanges, the dialogue, of imaginary characters: "As for myself, it has always seemed to me that I might just as well, and with equal right, maintain the opposite of what I was saying." This is almost word for word what one of Fontane's most impressive and most lovable creations, Dubslav von Stechlin in *Der Stechlin*, says after having ventured a definite opinion: "And if I had said the opposite, it would be equally true", which does not prevent the old man from being obstinately and delightfully sure about certain principles of the novel. Still, it was Käte who said that "the perfect character has no character. It has as much delight in concealing an Iago as an Imogen. What shocks the virtuous philosopher delights this chameleon poet." The "chameleon" in the poet did shock Kleckow, for instance, and in one of the greatest inner dramas of literary history—Tolstoy.

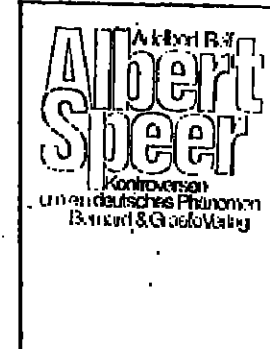
Dubslav's words in *Der Stechlin* are Fontane's own: "And if I had said the opposite, it would be equally true." To be sure this would be incongruous and even perverse when uttered by theatre critic or by one responsible for moral or political decisions—but it is "dialectically", metaphysically, true in the mouth of one who is about to become a very considerable novelist. Even more, it is the knowledge that Fontane meant when he quoted Goethe's saying of the good poet and writer that his works reflect not some vague and partial intuition, but the measure of his knowing insight? Is this what made a critic into a novelist, into a writer who said of his art that it was "psychography and critique" and, coming from the dark ground of creativity, was "ordered, pruned and trimmed in the sobering light of day"? Very likely. It was the *Erkenntnis*—Turgenev's insight—that the truth of a novel, of any work of art, is far beyond the truths of convictions and opinions. These are at all times mere fragments within the ultimate justification of the whole—or indeed its senselessness: "Was soll der Unsinn?" "What on earth is it all about?"—was what Fontane's soul, every so often muttered to Käte.

In *Effi Briest* it is certainly Fontane himself speaking, or at least the part of himself that is incredibly Prussian—when, in *Unwiederbringlich*, he is making up his mind to challenge Crampas, his wife's lover, insists on the necessity of the social order being protected by the power of established morality. Yes, Fontane himself—or what is left of the self once it has withdrawn, leaving the stage to the interplay of opposing forces and convictions. But has this self ever truly and liberally been "chameleon"? Or is speaking like this only an aesthetic *from de part*? Is not most literature critique, criticism of life? And if



Warimont, Walter
Im Hauptquartier der deutschen Wehrmacht.
At the Headquarters of the German Wehrmacht

3rd Edition 1978, 570 pages, 5 photos.
ISBN 3-7837-5090-8
Cardboard-bound, DM 38.-

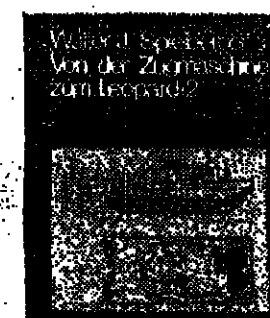


Reif, Adolbert (ed.)
Albert Späer - Kontroversen
um ein deutsches Phänomen:
Albert Späer - Kontroversen
surrounding a German Phenomenon
1st Edition 1978, 501 pages,
ISBN 3-7837-5090-7
Bound, DM 38.-



Weyers
Flottenbuch
1977/78
Weyers Flottenbuch
1977/78
605 pages, 1437 sketches
of ships, deck plans, and
aircraft sketches, 581 photos,
ISBN 3-7837-5167-2
Bound, DM 92.-

Weyers
Flottenbuch
1977/78
Weyers Flottenbuch
1977/78
605 pages, 1437 sketches
of ships, deck plans, and
aircraft sketches, 581 photos,
ISBN 3-7837-5167-2
Bound, DM 92.-



Walter J. Spielberger
Van der Zigmatische zum
Leopard 2
From the Tractor to MBT Leopard 2
Available in English 1978,
more than 400 pages, 600
photos and drawings, 6 color
fold-out tables.
ISBN 3-7837-5293-X
Bound, DM 70.-

Bernard & Graef
Publishing House
Helmholtzstrasse 20
6000 Munich 18
Fed. Rep. Germany

Germanic Snapshots

for Gundi Kübler

Aged three, a page in gold satin trousers
Is caught in a frieze: casual from habit
The concertina breathes again and sings
In the afterblast; the wedding breakfast
Continues.

one food parcel on parade
At Adcock and Percival—squads of tins,
And size 12 black shoes. "For a family,"
The woman says, "who are hungry and poor."
They live in Germany

Lake of Lucerne:
In a pedal-boat a little boy howls,
And an anxious woman calls from the bank.
But the man releases one small trapped foot
And pushes forward on his pilgrimage,
Bent on reaching Triebtschen.

Fajnr bellows,
He moves like a juggernaut, sheer gold-lust!
Self-made monster! Yet his body contains
Such wells of understanding, the same veins
Knotted with brutality.

On the baize
Mock O-Level results. Mocking display!
GERMAN. Crossley-Holland, K. 3%
Advised not to sit exam.
At his heart
He wears her picture, love's insignia,
Inscribed Steffi. Vergissmichnicht. No good.
He has quite forgotten inert amongst
The gunpit spoil, sprawling under the sun.
And reading of this in controlled grave words,
A student for the first time apprehends
Love's force, the force of war, and time defused
By a poem.

Wema me pine
Seoce geddyon, pine seldcymas,
Mureande mod.
Passenger in transit,
Slumped in an airport lounge. He is dreaming,
You can tell that. Links, associations?
The long stalk and common root? His eyes film.
He will make proper sense of this journey.

Kevin Crossley-Holland

James Herriot

\$4.95

-MACDONALD AND IANE'S

Freude der Völker

Freude der völker

Über die Vielfalt, mit der Menschen aus allen Völkern ihre Freude über Christi Geburt ausdrücken: aus Siet und Geseß, aus Erde und Pflanze, aus fast allem, was die Natur hervorbringt. Die Weihnachtsskripen und Darstellungen der Christgeburt. Fachkundig kommentiert von der Sammlerin Gertrud Weindorf, Berlin, und Herausgeberin, Dr. Hans C. Suchland, bietet dieses Buch einen so noch nie dagewesenen Überblick über eine der schönsten Krippensammlungen der Welt. Einmalig ist die ganze Familie – ein festlich und geschmackvoll ausgestattetes Geschenkbuch.
194 Seiten mit über 200 Fotos. In 12 Sprachen. DM 4,80.
CLARUS Verlag, München

by Gordon A. Craig

Volume I: Vom Wiener Kongress bis zum Ausbruch des Ersten Weltkrieges (1815-1914): just published.
Volume II: Vom Ersten Weltkrieg bis zur Gegenwart (1914-1970): to be published in 1979.

Verlag C. H. Beck
Munich

Poets and Painters Press
c Arch. Sutton Walk, London SE1 8XU
Price in UK: £6 plus p.o. packing

Pontane, in his engaging modest way, goes beyond this. Do listen to lanston words, he seems to say, but don't like him. (Thomas Mann, who is more than one way is much indebted to Pontane, accomplished the same in *The Magic Mountain* with his famous pair of antagonists: Napf, who is nearly always right and nearly always objectionable, and Settembrini, who, by comparison, is shallow and nearly always likable.)

In the sixteenth chapter Fontaine's Yearning of My Childhood, during that excursion into the future which tells of the son's first visit to his father, there occurs a scene which is not only like the whole chapter, deeply moving but in its apparently perfunctory way allows us a glimpse of the novelist's moral problem. The old man, ex- gagingly chatting away, suddenly comes upon the very thing which has most have caused him continual uneasiness, his son's profligacy and financial failure, his fatal propen- sion for gambling, his inability to support his family.

"Please, Father, let's not talk about it. Don't you know that it's now all the same to us?"

"Maybe to you, but not to your mother."

"She has put up with it."
"Put up with it, You see, boy, that's her way of accusing me and of course the old woman says, 'This is what I tell myself'."

"You take it too much to heart, Father. It's harder for you than for us."

"Possibly, possibly. And it would be even harder if I didn't also know myself: It's the circumstances that make the man."

And it is certainly right."

"Yes, right it is. . . . But doesn't quite put one's mind at ease quite, but none the less."

Fontane spoke with Stifter's voice when in a letter he confessed that he did not think highly of such differences; he treats with the same affection, every particle of "reality", and even says: "If it

so happens that I come upon something really great, I don't know what to do. Greatness speaks for itself. It needs no artistic support to make an effect." Although this aesthetic mood is appealing, it is nonsensical—as anyone who has read anything of Suifert's much-quoted assertion (it was polemically aimed at the dramatists Hebbel and his Hegelian themes of historical grandeur) that the poet must be "up to the neck in water" than a milk-punk boiling over; for both are expressions of the same natural law. There would be no classical literature—no *Iliad*, no *Oedipus*, no *Hamlet*, no *Don Quixote*—if poets had heeded the implied prescription. Rather were they inclined to obey Nietzsche's injunction that of great things they ought to speak great things. The shades for more moderation when it comes to the Zera-

The sympathy is above all for the main character: Dubslay von Stechlin, a Prussian aristocrat in Fichtelberg. Although the aristocracy in Fichtelberg is now dead, it is not dead in the mind of its last member, and even satirical treatment never more tenuous idea of honor catastrophically upheld by a declining class, is one of its recurring motifs. The novel is one that he never ceased fondly to be attracted by what he regarded as the aristocratic virtues, the cast of mind elsewhere associated with the aristocracy. The novel reflects upon the unhappy history of modern Germany that the great swan-song sung by a burgher war for the Prussian nobility. Fichtelberg is separated only a few years from the end of the empire and full of German burghers. Thomas Mann's *Buddenbrooks*.

thrusting tone of Nietzsche himself). But what Fontane very probably had in mind is that beloved—and utopian—principle of equal poetic justice, the principle of the *Realism* itself. In this declared—and happily never precised, indeed impracticable—radicalism, Fontane went so far as to question the authority of the celebrated Realist writer of the epoch—Gottfried Keller—enjoyed as a “stylist.” Of course, he admitted, the Swiss writer was a great writer, but since he was unable to write a line that would not instantly be recognized as his, yet Fontane meant “style” in a different sense. For he wanted to believe that the style of a work was true only if it was “objective,” that is, the more it was the object itself which appeared, to say what it was, the more it was ideal, the more, veiled by peculiarities or idiosyncrasies of the author’s manner.

If this were so, indeed if this could possibly be achieved by any style, Fontane himself would be the arch-annoy. It has even been said—by an admirer of Fontane (the late, late, late David S. Smith)—that seventy-six when he began to write it is so riotous in old-age “singing,” and the “method,” the “style,” the “Fontane zone” so omnipresent that the contours of individual characters are hopelessly blurred. The novel is so easily exchange many roles without affecting the organization—or disorganization—of the work. This is not true. For the characters of the novel are far from indistinguishable; their characteristics are clearly marked for the sake of their harmony and unity.

The musical illusion is not out of place. The instruments for which *Der Stachlin* was written are those of a chamber orchestra. No doubt louder, more "characteristic" effects can be produced by trombones and kettledrums, but this is not to deny that to finer ears the delicate and clear distinct personality whose voice is distinguished from the sound of the kettledrum a year before his death in 1886. Fontane described the novel to the publisher as "uneventful." "In the end an old man dies and two young people marry—this is the end of the world," he said. "I should like to know what you think." What mattered to him, as this way the novel is made. Fontane even placed an ominous ex-

Indeed, it is the indefinable quality of his "manufacture," the love, the verbal music, the very blind and humorous wisdom that transmute the "lousy" circumstances into a cosmic order that carries within itself a whole essence of aesthetic and ethical discrimination. The circumstances which according to Fontane here have to be blamed for everything, which as he confessed, would not be allowed to influence him, are not, after all, any less "lousy" than the "lousy" circumstances which according to

of the areas that the relentless march of the thirty-year-old should now be opening to historical scholarship is the early history of the European movement. Churchill made his great Zurich speech calling for "a kind of united

Europe" in September 1946, thirty years ago. It was in February following year that the first group of the European Common Market was set up in London. In December 1947 that the first MEPs assembled in a Labour and "Young Group", to "ascertain whether a positive British Socialist economic policy may be constructed on the principle of the 'Six'". The group which included Mr. C. A. R. Crawley, Michael Foot, Edward Crossman, Hector Hughes, Sir Manning, Barbara Castle, Sir John Silverman and W. N. Warbeyey is that it is some thirty years since the European Labour Movement was founded. The first Liberal and Conservative independents came together in the All-Party European Group to support the federation of Europe.

It is the time the British and other European enterprises failed. Ernest Hemingway's great plan for a united Europe, to be linked to the United States in an alliance (anticipating, by more than a decade the "two super powers" concept of NATO current in the world), was abandoned in favour of the formation of NATO, with the inclusion of the United States, the Schuman plan and the European Economic Community; another factor was Britain's unhappy experience of the war with the OEEC and the European Economic Community. And the fishermen of the United Kingdom, the outbursts of the Welsh miners with consequent nationalised the establishment of the United Kingdom, has come to be a disaster, and (largely forgotten) a

Arbeid Hall 5/

Emile Ajar Ber
Andrej Bjelyj
S. Carmiggelt
Karlheinz Des
Glucksmann
Maarten 't Har
Hite Franz Inn
Mann Marga
Neruda Friedr
Pessoa Sylvi
Jean-Paul Sar
Strauss Aug

Dylan Thomas

yet another of those outbursts of middle-class, London-based internationalism which are apt to surface momentarily on the troubled surface of British politics, bubble a little and then disappear without a trace.

From the vantage point of the 1970s, with Britain securely part of the European Community, with substantial parts of British politics and

Föderationsrat 1945-1947, which deals largely with the ferment of official opinion, is to be followed by *Der Aufstieg des Westeuropäer der Politik 1948-50*, the completion of which must await the 1980s, when at least the British, German and Dutch archives for those years will be open to research. So there is time still to reflect on Professor Lipgens's first volume.

of British relations with the external world anchored in Europe, with the intention of a European parliament in the year 1960, and in so far as this dismissal of the false starts of the late 1940s will have to be evaluated all over again, both at the levels at which official policy is made and at the parliamentary and

This is equally true of the parallel developments in France, West Germany, the Benelux countries and Italy, the original six signatories of the Treaty of Rome. It is true, too, of the movements in the less committed states of Europe, Switzerland and Scandinavia. Such a comprehensive task has, in fact, just been launched by a decision taken in September 1977 by a group of scholars drawn from Britain, France, Germany, Italy, the Netherlands and Belgium, and meeting at the new European University Institute at Florence, to publish a series of documents and studies, unofficial, to cover the development of the movement towards a united Europe from 1940 to 1950, the

The scale and the collective nature of the enterprise is such that it is unlikely to bear fruit for several years. So it is worth calling the attention of British historians to the *Wissenschaften* of Walter Lippens, the German historian, who is one of the moving spirits behind this work; the more worthwhile because the first volume of *Die Anfänge des Europäischen Christentums, 1945-1950* has so far passed largely unnoticed in Britain in spite of the very considerable volume of work Professor Lippens has done in British papers and magazines on the same subjects for some time past. His first volume, *Krise und Neuformierung der*

derspers Singel
Publishers since
Stand 9860 / Fran
Some of our a

As a historian of the idea of European unity, however, Professor Lipgens is a mine of information and enlightenment. He sees the rise of the idea, the progress which among the various strands of thought has since been followed, documented in an earlier volume *Europa - Föderationspläne der Widerstandsbebewegungen, 1940-1945* (Munich 1968), as the reaction of Europeans conscious of the unique role which their continent had played in the rise of the superpowers, the Soviet encroachment on Eastern Europe and the catastrophe which the destruction wrought in the last European civil war brought upon Europe. He deals briefly with the European movement of the inter-war years, 1917-19, and of the disasters that were to come; and he shows how Europe took root where the European idea took root, where it triumphed, as a reaction against the upsurge of the worst side of European political society and tradition.

From this he traces the presence of strong European federalist groups in 1945 in Italy, Switzerland, France and Germany, and their early efforts to stir the European spirit in the stricken and starving millions of the European continent. He shows how it grew in strength at the wartime cooperation between the superpowers, steadily degenerated in the years between Potsdam and the Paris peace conference, and the idea of Europe as a third force between what looked perilously like the protagonists of a new world war. He shows how the lines of European cooperation would be cumulated, and developed with conferences at Hertfordshire, Luxembourg and Basle. And he shows how Churchill's great call for a "new anatomy of Europe" transformed their first stumbling attempts into a flurry of activity. He ends with the foundation of the international coordinating committee in 1947, the 1948 to 1949 preparatory work, the 1949 to 1950 preparatory work, the 1950 to 1951 preparatory work, the 1951 to 1952 preparatory work, the 1952 to 1953 preparatory work, the 1953 to 1954 preparatory work, the 1954 to 1955 preparatory work, the 1955 to 1956 preparatory work, the 1956 to 1957 preparatory work, the 1957 to 1958 preparatory work, the 1958 to 1959 preparatory work, the 1959 to 1960 preparatory work, the 1960 to 1961 preparatory work, the 1961 to 1962 preparatory work, the 1962 to 1963 preparatory work, the 1963 to 1964 preparatory work, the 1964 to 1965 preparatory work, the 1965 to 1966 preparatory work, the 1966 to 1967 preparatory work, the 1967 to 1968 preparatory work, the 1968 to 1969 preparatory work, the 1969 to 1970 preparatory work, the 1970 to 1971 preparatory work, the 1971 to 1972 preparatory work, the 1972 to 1973 preparatory work, the 1973 to 1974 preparatory work, the 1974 to 1975 preparatory work, the 1975 to 1976 preparatory work, the 1976 to 1977 preparatory work, the 1977 to 1978 preparatory work, the 1978 to 1979 preparatory work, the 1979 to 1980 preparatory work, the 1980 to 1981 preparatory work, the 1981 to 1982 preparatory work, the 1982 to 1983 preparatory work, the 1983 to 1984 preparatory work, the 1984 to 1985 preparatory work, the 1985 to 1986 preparatory work, the 1986 to 1987 preparatory work, the 1987 to 1988 preparatory work, the 1988 to 1989 preparatory work, the 1989 to 1990 preparatory work, the 1990 to 1991 preparatory work, the 1991 to 1992 preparatory work, the 1992 to 1993 preparatory work, the 1993 to 1994 preparatory work, the 1994 to 1995 preparatory work, the 1995 to 1996 preparatory work, the 1996 to 1997 preparatory work, the 1997 to 1998 preparatory work, the 1998 to 1999 preparatory work, the 1999 to 2000 preparatory work, the 2000 to 2001 preparatory work, the 2001 to 2002 preparatory work, the 2002 to 2003 preparatory work, the 2003 to 2004 preparatory work, the 2004 to 2005 preparatory work, the 2005 to 2006 preparatory work, the 2006 to 2007 preparatory work, the 2007 to 2008 preparatory work, the 2008 to 2009 preparatory work, the 2009 to 2010 preparatory work, the 2010 to 2011 preparatory work, the 2011 to 2012 preparatory work, the 2012 to 2013 preparatory work, the 2013 to 2014 preparatory work, the 2014 to 2015 preparatory work, the 2015 to 2016 preparatory work, the 2016 to 2017 preparatory work, the 2017 to 2018 preparatory work, the 2018 to 2019 preparatory work, the 2019 to 2020 preparatory work, the 2020 to 2021 preparatory work, the 2021 to 2022 preparatory work, the 2022 to 2023 preparatory work, the 2023 to 2024 preparatory work, the 2024 to 2025 preparatory work, the 2025 to 2026 preparatory work, the 2026 to 2027 preparatory work, the 2027 to 2028 preparatory work, the 2028 to 2029 preparatory work, the 2029 to 2030 preparatory work, the 2030 to 2031 preparatory work, the 2031 to 2032 preparatory work, the 2032 to 2033 preparatory work, the 2033 to 2034 preparatory work, the 2034 to 2035 preparatory work, the 2035 to 2036 preparatory work, the 2036 to 2037 preparatory work, the 2037 to 2038 preparatory work, the 2038 to 2039 preparatory work, the 2039 to 2040 preparatory work, the 2040 to 2041 preparatory work, the 2041 to 2042 preparatory work, the 2042 to 2043 preparatory work, the 2043 to 2044 preparatory work, the 2044 to 2045 preparatory work, the 2045 to 2046 preparatory work, the 2046 to 2047 preparatory work, the 2047 to 2048 preparatory work, the 2048 to 2049 preparatory work, the 2049 to 2050 preparatory work, the 2050 to 2051 preparatory work, the 2051 to 2052 preparatory work, the 2052 to 2053 preparatory work, the 2053 to 2054 preparatory work, the 2054 to 2055 preparatory work, the 2055 to 2056 preparatory work, the 2056 to 2057 preparatory work, the 2057 to 2058 preparatory work, the 2058 to 2059 preparatory work, the 2059 to 2060 preparatory work, the 2060 to 2061 preparatory work, the 2061 to 2062 preparatory work, the 2062 to 2063 preparatory work, the 2063 to 2064 preparatory work, the 2064 to 2065 preparatory work, the 2065 to 2066 preparatory work, the 2066 to 2067 preparatory work, the 2067 to 2068 preparatory work, the 2068 to 2069 preparatory work, the 2069 to 2070 preparatory work, the 2070 to 2071 preparatory work, the 2071 to 2072 preparatory work, the 2072 to 2073 preparatory work, the 2073 to 2074 preparatory work, the 2074 to 2075 preparatory work, the 2075 to 2076 preparatory work, the 2076 to 2077 preparatory work, the 2077 to 2078 preparatory work, the 2078 to 2079 preparatory work, the 2079 to 2080 preparatory work, the 2080 to 2081 preparatory work, the 2081 to 2082 preparatory work, the 2082 to 2083 preparatory work, the 2083 to 2084 preparatory work, the 2084 to 2085 preparatory work, the 2085 to 2086 preparatory work, the 2086 to 2087 preparatory work, the 2087 to 2088 preparatory work, the 2088 to 2089 preparatory work, the 2089 to 2090 preparatory work, the 2090 to 2091 preparatory work, the 2091 to 2092 preparatory work, the 2092 to 2093 preparatory work, the 2093 to 2094 preparatory work, the 2094 to 2095 preparatory work, the 2095 to 2096 preparatory work, the 2096 to 2097 preparatory work, the 2097 to 2098 preparatory work, the 2098 to 2099 preparatory work, the 2099 to 2100 preparatory work, the 2100 to 2101 preparatory work, the 2101 to 2102 preparatory work, the 2102 to 2103 preparatory work, the 2103 to 2104 preparatory work, the 2104 to 2105 preparatory work, the 2105 to 2106 preparatory work, the 2106 to 2107 preparatory work, the 2107 to 2108 preparatory work, the 2108 to 2109 preparatory work, the 2109 to 2110 preparatory work, the 2110 to 2111 preparatory work, the 2111 to 2112 preparatory work, the 2112 to 2113 preparatory work, the 2113 to 2114 preparatory work, the 2114 to 2115 preparatory work, the 2115 to 2116 preparatory work, the 2116 to 2117 preparatory work, the 2117 to 2118 preparatory work, the 2118 to 2119 preparatory work, the 2119 to 2120 preparatory work, the 2120 to 2121 preparatory work, the 2121 to 2122 preparatory work, the 2122 to 2123 preparatory work, the 2123 to 2124 preparatory work, the 2124 to 2125 preparatory work, the 2125 to 2126 preparatory work, the 2126 to 2127 preparatory work, the 2127 to 2128 preparatory work, the 2128 to 2129 preparatory work, the 2129 to 2130 preparatory work, the 2130 to 2131 preparatory work, the 2131 to 2132 preparatory work, the 2132 to 2133 preparatory work, the 2133 to 2134 preparatory work, the 2134 to 2135 preparatory work, the 2135 to 2136 preparatory work, the 2136 to 2137 preparatory work, the 2137 to 2138 preparatory work, the 2138 to 2139 preparatory work, the 2139 to 2140 preparatory work, the 2140 to 2141 preparatory work, the 2141 to 2142 preparatory work, the 2142 to 2143 preparatory work, the 2143 to 2144 preparatory work, the 2144 to 2145 preparatory work, the 2145 to 2146 preparatory work, the 2146 to 2147 preparatory work, the 2147 to 2148 preparatory work, the 2148 to 2149 preparatory work, the 2149 to 2150 preparatory work, the 2150 to 2151 preparatory work, the 2151 to 2152 preparatory work, the 2152 to 2153 preparatory work, the 2153 to 2154 preparatory work, the 2154 to 2155 preparatory work, the 2155 to 2156 preparatory work, the 2156 to 2157 preparatory work, the 2157 to 2158 preparatory work, the 2158 to 2159 preparatory work, the 2159 to 2160 preparatory work, the 2160 to 2161 preparatory work, the 2161 to 2162 preparatory work, the 2162 to 2163 preparatory work, the 2163 to 2164 preparatory work, the 2164 to 2165 preparatory work, the 2165 to 2166 preparatory work, the 2166 to 2167 preparatory work, the 2167 to 2168 preparatory work, the 2168 to 2169 preparatory work, the 2169 to 2170 preparatory work, the 2170 to 2171 preparatory work, the 2171 to 2172 preparatory work, the 2172 to 2173 preparatory work, the 2173 to 2174 preparatory work, the 2174 to 2175 preparatory work, the 2175 to 2176 preparatory work, the 2176 to 2177 preparatory work, the 2177 to 2178 preparatory work, the 2178 to 2179 preparatory work, the 2179 to 2180 preparatory work, the 2180 to 2181 preparatory work, the 2181 to 2182 preparatory work, the 2182 to 2183 preparatory work, the 2183 to 2184 preparatory work, the 2184 to 2185 preparatory work, the 2185 to 2186 preparatory work, the 2186 to 2187 preparatory work, the 2187 to 2188 preparatory work, the 2188 to 2189 preparatory work, the 2189 to 2190 preparatory work, the 2190 to 2191 preparatory work, the 2191 to 2192 preparatory work, the 2192 to 2193 preparatory work, the

All this he paints against the background of the onset of the Cold War, the proclamation of the Truman doctrine, the beginnings of the Marshall plan, the hostile Soviet

reaction and the foundation of the Community. A number of dissenting views are however largely missing: that of the military (he omits the formation of the Brussels Treaty of March 1948 entirely from the Scales to his second volume); that of the Continent's present powers (London and Paris); that of United States power as seen from London and Paris; that of overseas empire; for Britain was by no means the only European power with a colonial overseas empire. The role of European settlers played a major role; and finally that of economic weakness and lack of capital, the major barrier Bevin pleaded again and again to the establishment by Britain of that leadership of Europe so often urged upon him.

Much more could be said; but not now. But to illustrate Bevin's vision of European unity, it is worth quoting from his message to the Americans of January 1948, printed in a volume of American diplomatic documents that the late American Professor Lipgens completed his first volume:

It is not enough to reinforce the physical barriers which still guard our Western civilization. We must also organize and consolidate the ethical and spiritual forces inherent in this Western civilization. . . . This in my view can only be done by building a new form of a union in Western Europe . . . backed by the Americans and the Dominions.

I believe therefore that we should seek to form with the backing of the Americans and the Dominions a Western democratic system comprising the British Isles, the Low Countries, France, Italy, Greece and possibly Portugal. As soon as circumstances permit we should, of course, also wish to include Spain and Germany without withdrawing Western systems to their complete exclusion. I think that the moment is ripe for a consolidation of Western Europe. . . . We in Britain can no longer stand outside Europe and insist that our problems and positions are gutted from purely European sources or mean neighbours.

The policy I have outlined will require a lead from us . . . what I called a spiritual union of the West. . . .

Arbeiderspers Singel 262 Amsterdam
Publishers since 1929
Hall 5/Stand 9860 /Frankfurt Book Fair
Some of our authors:

Emile Ajar Beryl Bainbridge Roland Barthes Thomas Bernhard Raphaële Billetdoux
Andrej Bjelyj Louis Paul Boon Philip Brown Anthony Burgess Elias Canetti
S. Carmiggelt John Cheever Phyllis Chesler Salvador Dali Franz Josef Degenhardt
Karlheinz Deschner José Donoso Rinus Ferdinandusse Dick Francis André
Glucksmann Claire Goll Julien Green George Grosz Knut Hamsun Peter Handke
Maarten 't Hart Herman Hesse Patricia Highsmith Wolfgang Hildesheimer Shere
Hite Franz Innerhofer Erica Jong Reiner Kunze Pascal Lainé Paul Léautaud Thomas
Mann Margaret Millar Octave Mirbeau Patrick Modiano Eugenio Montale Pablo
Neruda Friedrich Nietzsche George Orwell Octavio Paz Fernando
Pessoa Sylvia Plath Mario Praz Jean-François Revel Pierre Rey
Jean-Paul Sartre Annie M.G. Schmidt Brigitte Schwaiger Botho
Strauss August Strindberg Karin Struck Josephine Tey Paul Theroux
Dylan Thomas Boris Vian Dee Wells Patrick White Virginia Woolf



A poet in purgatory

By Michael Hamburger

FRIEDRICH HÖLDERLIN:
Sämtliche Werke
Grosse Stuttgarter Ausgabe
General editor: Friedrich Beissner
Volume 7, Part 3. 568pp. DM130
Volume 7, Part 4. 378pp. DM198
Edited by Adolf Beck
Stuttgart: Kohlhammer.
Sämtliche Werke
Frankfurter Ausgabe
General editor: D. E. Sattler
Volume 3: Jambische und hexametrische Formen. 261pp. DM80, paperback DM55.
Volume 6: Elegien und Epigramme. 319pp. DM70, paperback DM48.
Frankfurt: Roter Stern.

Hölderlin-Jahrbuch 1975-1977
Edited by Bernhard Böschstein
670pp. Tübingen: J. C. B. Mohr.

Complete editions of the works of imaginative writers often running to many volumes, continue to be a feature of West German publishing that contrasts sharply with trends in the English-speaking world. The scale, scope and reliability of such editions are bound to vary from case to case, but the principle itself is maintained not only for authors generally acknowledged to be of classic status but for distinguished writers of our time. One instance that springs to mind is the 10th volume of the edition of the works of Günter Eich, including previously unpublished or uncollected writings that appeared in 1973, the year following that of the author's death. By German standards this may not have qualified as a scholarly or critical edition, but its apparatus extended to the description of manuscripts and to variant readings. English and American readers could be kept waiting for decades for an edition on this scale of the works of a writer whose poetry has been in vogue since the 1950s.

The principle itself, of course, can become questionable in practice, especially where an imaginative writer's works are less uniform in kind and quality than the edition. Completeness may also place the whole undertaking beyond the means of all but institutions and a few privileged or specialized individuals—as in the case of the current critical edition of Hofmannsthal's works that began with a volume of 650 pages devoted to the drafts and fragments of a single unfinished work, although an earlier fifteen-volume edition (edited by Hans Eichinger and others) had been issued by the same publisher. Poetry and poe-

are closely allied in some of these enterprises, so closely that it may prove impossible to satisfy the one without falling into the other.

The completion last year of the Grosse Stuttgarter Ausgabe of Hölderlin's works in fourteen large and handsome volumes might have received more attention than it did but for a controversy over editorial procedures and assumptions set off in 1975 by the challenging introductory volume to yet another Hölderlin edition, the Frankfurt edition now in progress. The differences between these two editions have been touched upon in a review (TLS, March 12, 1976) of that introductory volume. Since they apply mainly to the presentation and evaluation of Hölderlin's successive drafts, particularly those never published by him in authorized and definitive versions, or recast yet again after what would seem to have been such publication, they need not and cannot be taken up again here. The controversy is likely to continue for years, and each volume of the Frankfurt edition will raise questions specific to the texts it contains.

The current issue of the Hölderlin-Jahrbuch, a triple number covering the years 1975-1977, includes minute analyses of the texts established in Volume 6 of the Frankfurt edition, containing the two editions. Slight modifications and conflicts between parts of the two editions. Slight modifications are apparent in the subsequently published Volume 3 of the Frankfurt edition, which came out last year; but it is the free verse "hymns" and fragments that promise the most drastic departures from the text established by the late Friedrich Beissner in the Stuttgart edition.

The four parts of the concluding volume of the Stuttgart edition in any case, are of a biographical nature, and the questions they raise are of a different order. The four volumes devoted to the poems and critical apparatus to the poems, on the other hand, first appeared as long ago as 1943 and 1951. This space of thirty-four years between the publication of the first and last volumes—a supplementary volume, a Hölderlin

concordance, is in preparation—is a measure of the intense and meticulous research that has gone into the edition. Its initiation during the war, under an editor who also prepared a special paperback selection for the armed forces—the *Feldausgabe* of the same centenary year, 1943—points to the political undercurrents of the present controversy. (One of the professors of the Frankfurt edition was to change the political image of Hölderlin projected by the Stuttgart edition. How far this aim can be realized, within the bounds of editorial methods more scrupulously non-interpretative than those of the Stuttgart edition, remains to be seen.)

That the biographical part of the edition should have taken the form of documents is consistent with its scholarly character. The only valid objections that could be raised against Professor Beck's editing have to do with the principle of completeness, on the one hand, and his practice—taken over from Professor Beissner's in the earlier volumes—of introducing value judgments into his notes, on the other. The fact, however, is that Professor Beck has not upheld the principle of completeness with pedantic rigour. Though many of the documents he included are abridged some of them or provided brief summaries of their content. As for the notes, the information they convey about persons connected with Hölderlin, if only peripherally or fortuitously, may have little bearing on his work, but its sociological and historical interest does make it relevant to his biography. The occasional value judgments, as we could well have been left to each reader, but editorial intrusions are minimal and discreet. Many of them serve to make interconnections within the vast body of information assembled by the edition as a whole; others, as we have more repetitiveness and redundancy than the most attentive reader could be expected to stomach.

The four parts of Volume 7 contain letters to Hölderlin, poems addressed to him or about him by contemporaries—a surprising number, considering how little of his work was known to them—his private records, including his biographical writings on him published up to the decade after his death in 1843, including his intentional or otherwise notices, reviews, and editions of his works, down to the latest editions from his works in published writings and letters. What all amounts to is a source-book for Hölderlin's biography, and a well-digestible form. Future biographers of Hölderlin, if they are good ones, will have to digest it, and even the writer of a novel based on Hölderlin's life, Peter Hürting, drew on part of it.

Latin. Vol 6 of the edition, containing Hölderlin's letters, and Volume 7, containing biographical documents, are edited by Adolf Beck, with a thoroughgoing revision of the readings and notes to the text of apparatus even for the documents. Volume 7, it is no exaggeration to say that the Stuttgart edition as a whole now makes available everything as well as every line written by him, that the editors were able to trace. (Further discoveries are of course to be expected.) The correspondence between them and Hölderlin's family. The quarrels and litigation over the division of his father's estate, and even over the custody of his children, are also documented. Ironically enough, these trivia can be read as a more damning indictment of middle-class values than any of the Frankfurt edition's attempts to adduce from Hölderlin's private works and letters. Professor Beck's political impartiality is also borne out by his suggestion by Hölderlin when he assumed his former identity, Hegemann, is less likely to have been taken from Michelangelo than from the Italian revolutionary Filippo Buonarroti, a contemporary of Hölderlin's.)

The hard fact documented here is that even before his breakdown at the age of thirty-two Hölderlin was derived of the use of the money he had inherited from his father and an aunt—on the most modest of his grounds, his sufferings and humiliations, he had a great deal to do with his breakdown. It is useless to speculate what course Hölderlin's life would have taken if he had not been granted some degree of independence at the age, say, of twenty-one. There have been a few attempts to do this, but they have not been a success. As for the period after his breakdown, the carpenter who looked after him had to make special appeals to Hölderlin's half-sister, and to his legal guardian, the Hölderlin family physician, called for small additions to his legal diet. Since Hölderlin's madness also received an annual bounty for his maintenance out of the family funds, not even the interest of his father's capital and been spent on him when he died at the age of seventy-three, and in the absence of heirs the whole sum went to his sister and half-brother, without ever having been at his disposal.

The plan that was Hölderlin's constant comfort throughout his Tübingen years, it turns out, belonged not to his father but to a carpenter—although another document alludes to a piano given to Hölderlin at Homburg by Princess Auguste. It would seem that, like Hölderlin's books, this piano was never moved into the room that was his home ever occupied by Hölderlin after his childhood.

Altogether, there is a blatant discrepancy between the sentiments of Hölderlin's friends and his youth and their petty grasping, pompous and self-serving behaviour towards him in later years. Only the semi-literate carpenter, Zimmer, and his daughter Lotte treated him with unflinching devotion, generosity and understanding throughout the thirty years. Even his mother never so much as visited him when he had finally decided to do so, Hölderlin might not have recognized her, and his wife, Luise, who was a poetess, never met him. Hölderlin's life was a constant struggle with the world of his contemporaries, which he was able to transcend only in the light of the domestic German character and within the context of the evolution of the western nation states and the geopolitical tensions which accompanied it.

viewing that, to the imagination, it is a laundry list, the document includes a list of the clothes he wore, and his itemized accounts of the money spent on him from 1776 to the year of his death, 1826. These accounts can be completed by Hölderlin's death from those of his keepers, the Zimmer family in Tübingen, and from the correspondence between them and Hölderlin's family. The quarrels and litigation over the division of his father's estate, and even over the custody of his children, are also documented. Ironically enough, these trivia can be read as a more damning indictment of middle-class values than any of the Frankfurt edition's attempts to adduce from Hölderlin's private works and letters.

Professor Beck's political impartiality is also borne out by his suggestion by Hölderlin when he assumed his former identity, Hegemann, is less likely to have been taken from Michelangelo than from the Italian revolutionary Filippo Buonarroti, a contemporary of Hölderlin's.)

The hard fact documented here is that even before his breakdown at the age of thirty-two Hölderlin was derived of the use of the money he had inherited from his father and an aunt—on the most modest of his grounds, his sufferings and humiliations, he had a great deal to do with his breakdown. It is useless to speculate what course Hölderlin's life would have taken if he had not been granted some degree of independence at the age, say, of twenty-one. There have been a few attempts to do this, but they have not been a success. As for the period after his breakdown, the carpenter who looked after him had to make special appeals to Hölderlin's half-sister, and to his legal guardian, the Hölderlin family physician, called for small additions to his legal diet. Since Hölderlin's madness also received an annual bounty for his maintenance out of the family funds, not even the interest of his father's capital and been spent on him when he died at the age of seventy-three, and in the absence of heirs the whole sum went to his sister and half-brother, without ever having been at his disposal.

The plan that was Hölderlin's constant comfort throughout his Tübingen years, it turns out, belonged not to his father but to a carpenter—although another document alludes to a piano given to Hölderlin at Homburg by Princess Auguste. It would seem that, like Hölderlin's books, this piano was never moved into the room that was his home ever occupied by Hölderlin after his childhood.

Altogether, there is a blatant discrepancy between the sentiments of Hölderlin's friends and his youth and their petty grasping, pompous and self-serving behaviour towards him in later years. Only the semi-literate carpenter, Zimmer, and his daughter Lotte treated him with unflinching devotion, generosity and understanding throughout the thirty years. Even his mother never so much as visited him when he had finally decided to do so, Hölderlin might not have recognized her, and his wife, Luise, who was a poetess, never met him. Hölderlin's life was a constant struggle with the world of his contemporaries, which he was able to transcend only in the light of the domestic German character and within the context of the evolution of the western nation states and the geopolitical tensions which accompanied it.

Altogether, there is a blatant discrepancy between the sentiments of Hölderlin's friends and his youth and their petty grasping, pompous and self-serving behaviour towards him in later years. Only the semi-literate carpenter, Zimmer, and his daughter Lotte treated him with unflinching devotion, generosity and understanding throughout the thirty years. Even his mother never so much as visited him when he had finally decided to do so, Hölderlin might not have recognized her, and his wife, Luise, who was a poetess, never met him. Hölderlin's life was a constant struggle with the world of his contemporaries, which he was able to transcend only in the light of the domestic German character and within the context of the evolution of the western nation states and the geopolitical tensions which accompanied it.

Altogether, there is a blatant discrepancy between the sentiments of Hölderlin's friends and his youth and their petty grasping, pompous and self-serving behaviour towards him in later years. Only the semi-literate carpenter, Zimmer, and his daughter Lotte treated him with unflinching devotion, generosity and understanding throughout the thirty years. Even his mother never so much as visited him when he had finally decided to do so, Hölderlin might not have recognized her, and his wife, Luise, who was a poetess, never met him. Hölderlin's life was a constant struggle with the world of his contemporaries, which he was able to transcend only in the light of the domestic German character and within the context of the evolution of the western nation states and the geopolitical tensions which accompanied it.

Altogether, there is a blatant discrepancy between the sentiments of Hölderlin's friends and his youth and their petty grasping, pompous and self-serving behaviour towards him in later years. Only the semi-literate carpenter, Zimmer, and his daughter Lotte treated him with unflinching devotion, generosity and understanding throughout the thirty years. Even his mother never so much as visited him when he had finally decided to do so, Hölderlin might not have recognized her, and his wife, Luise, who was a poetess, never met him. Hölderlin's life was a constant struggle with the world of his contemporaries, which he was able to transcend only in the light of the domestic German character and within the context of the evolution of the western nation states and the geopolitical tensions which accompanied it.

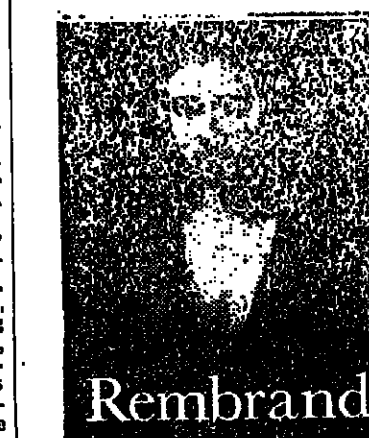
Altogether, there is a blatant discrepancy between the sentiments of Hölderlin's friends and his youth and their petty grasping, pompous and self-serving behaviour towards him in later years. Only the semi-literate carpenter, Zimmer, and his daughter Lotte treated him with unflinching devotion, generosity and understanding throughout the thirty years. Even his mother never so much as visited him when he had finally decided to do so, Hölderlin might not have recognized her, and his wife, Luise, who was a poetess, never met him. Hölderlin's life was a constant struggle with the world of his contemporaries, which he was able to transcend only in the light of the domestic German character and within the context of the evolution of the western nation states and the geopolitical tensions which accompanied it.

Altogether, there is a blatant discrepancy between the sentiments of Hölderlin's friends and his youth and their petty grasping, pompous and self-serving behaviour towards him in later years. Only the semi-literate carpenter, Zimmer, and his daughter Lotte treated him with unflinching devotion, generosity and understanding throughout the thirty years. Even his mother never so much as visited him when he had finally decided to do so, Hölderlin might not have recognized her, and his wife, Luise, who was a poetess, never met him. Hölderlin's life was a constant struggle with the world of his contemporaries, which he was able to transcend only in the light of the domestic German character and within the context of the evolution of the western nation states and the geopolitical tensions which accompanied it.

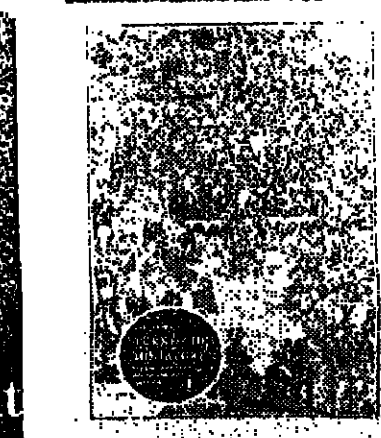
Altogether, there is a blatant discrepancy between the sentiments of Hölderlin's friends and his youth and their petty grasping, pompous and self-serving behaviour towards him in later years. Only the semi-literate carpenter, Zimmer, and his daughter Lotte treated him with unflinching devotion, generosity and understanding throughout the thirty years. Even his mother never so much as visited him when he had finally decided to do so, Hölderlin might not have recognized her, and his wife, Luise, who was a poetess, never met him. Hölderlin's life was a constant struggle with the world of his contemporaries, which he was able to transcend only in the light of the domestic German character and within the context of the evolution of the western nation states and the geopolitical tensions which accompanied it.

Altogether, there is a blatant discrepancy between the sentiments of Hölderlin's friends and his youth and their petty grasping, pompous and self-serving behaviour towards him in later years. Only the semi-literate carpenter, Zimmer, and his daughter Lotte treated him with unflinching devotion, generosity and understanding throughout the thirty years. Even his mother never so much as visited him when he had finally decided to do so, Hölderlin might not have recognized her, and his wife, Luise, who was a poetess, never met him. Hölderlin's life was a constant struggle with the world of his contemporaries, which he was able to transcend only in the light of the domestic German character and within the context of the evolution of the western nation states and the geopolitical tensions which accompanied it.

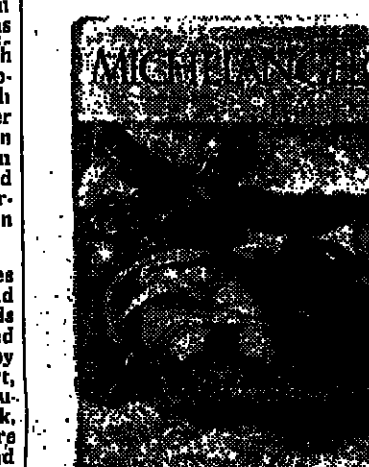
Books on Art



Rembrandt
Horst Gerson
Rembrandt: Paintings
Catalogue raisonné.
Format 26 x 34.5 cm. 528 pages
with 780 two-colour illustrations
and 80 in full colour. Cloth-bound
with dust jacket.
DM 118.-



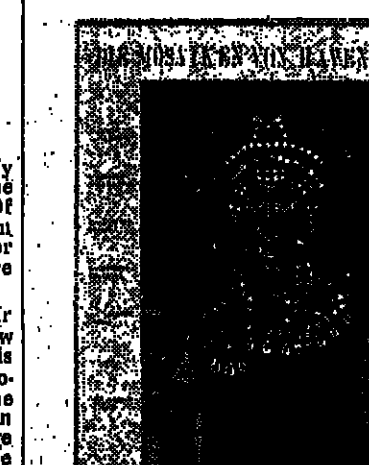
Géza Fehér
Türkische Miniaturen
Turkish miniatures in the Topkapı
Serail-museum, Istanbul.
Format 23 x 32.5 cm. 144 pages
with 59 full-colour plates with
gold and 9 illustrations. Cloth-bound
with dust-jacket.
DM 48.-



Michelangelo
Edited by a staff of well-known
art historians. Format 27 x 37 cm.
608 pages with 32 full-colour
plates and 1040 illustrations.
Cloth-bound with dust-jacket
DM 165.-



Leonardo da Vinci
The life of a genius. Edited by a
staff of well-known art historians.
Format 27 x 37 cm. 640 pages
with 12 full-colour plates and
1550 illustrations. Cloth-bound
with dust-jacket.
DM 130.-



Giuseppe Bovini
Die Mosaiken von Ravenna
Mosaic of colour. Format 28 x 36 cm.
168 pages with 45 full-colour
plates with gold and 15 illustrations.
Cloth-bound with dust
jacket.
DM 78.-



Jeno Barosay
Anatomie für Künstler
Anatomy for artists.
Format 23.5 x 32 cm. 344 pages
with more than 200 drawings.
Cloth-bound with dust-jacket.
DM 48.-

Send for catalogues to:
Emil Vollmer Verlag, Postfach 80
D-8000 München 44, W-Germany

Vollmer Verlag München

The Art of Ted Hughes

KEITH SAGAR
For the second edition of his critical study of Ted Hughes' work, Keith Sagar has added a chapter on each of Hughes' three most recent collections, *Season Songs*, *Cave Birds*, and *Gaudete*, revised the earlier text and brought the comprehensive bibliography up to date.
Review of the first edition
"Dr Sagar's is a valuable and important book, particularly in view of the critical reception of Hughes' work."
Hard covers £12.00 net
Paperback £5.95 net

The Search for Authenticity in Modern Japanese Literature

HISAKI YAMANOUCHI
Dr Yamanouchi traces the development of the Japanese novel during the last hundred years and examines the tension which writers felt between the impact of the West and the claims of a native tradition. He demonstrates the results of this tension in the literature, and shows how it goes a long way to explain why the careers of so many novelists ended in mental breakdown or suicide.
£2.90 net

Public and Private Morality

STUART HAMPSHIRE
A collection of essays by well-known British and American philosophers on the moral principles by which public policies and political decisions should be judged. It does effective justice to the fact that public morality necessarily involves and justifies actions which the individual would regard as unacceptable to "private" morality.
Contributors: Stuart Hampshire, Bernard Williams, Tom Nagel, Tim Scanlon, Ronald Dworkin.
Hard covers £12.00 net
Paperback £5.95 net

A Theory of Pay

ADRIAN WOOD
This book is about inequality and inflation in modern capitalist societies. It advances a new theory to answer two major questions of great current interest: what determines the relative pay of different jobs and of different individuals? and what causes the general level of wages to rise?
£7.95 net

Shakespeare in the Theatre

RICHARD DAVID
The core of this book is a series of detailed studies of major English productions of Shakespeare during the 1970s. Dr David's first concern has been to record those moments in actual performance that have seemed most strikingly to recreate or to impair the dramatic effects intended by Shakespeare.
£7.50 net

Lectures on Philosophy

SIMONE WEIL
Translated by HUGH PRICE
These lectures are derived from a course which Simone Weil taught at the lycée for girls at Roanne in 1933-4. They form a good general introduction to philosophy, ranging widely over problems of perception, mind, language, reasoning and also problems in moral and political philosophy.
Hard covers £8.95 net
Paperback £2.95 net

The German Problem Reconsidered

DAVID CALLEO
Germany and the World Order 1870 to the Present

In this book Professor Calleo surveys the present state of knowledge and current interpretations of recent German history. He examines the concept of German uniqueness with scepticism and argues that Germany's aggressive past should be regarded both in the light of the domestic German character and within the context of the evolution of the western nation states and the geopolitical tensions which accompanied it.
£7.90 net

Anglica Germanica Series 2

Kudrun

IAN R. CAMPBELL
A critical appreciation
A new analysis of the medieval German epic poem *Kudrun*. Dr Campbell examines the language of the text and poet's intentions as well as the character of the poem. His conclusions challenge the accepted opinion that *Kudrun* is a mediocre inferior and rival of the *Nibelungenlied*.
£18.00 net

Visit our display stands, 9813 and 9815-6, in Hall 5
at the Frankfurt Book Fair
CAMBRIDGE UNIVERSITY PRESS

ILLUSTRATION by Bryan Gilman. (Read Moore). Illustrated by Richard Pym, is a realistic fantasy in which the narrator helps the escape of a political prisoner and is consequently left with his Godson's hand on Calypso's island of Ogygia. They have afterwards to hide in sacks of flour in a windmill on Mykonos and the flâneur later comes under a curse for landing on Athos.

I do not know whether to call it great nonsense or great fun or both... My interest was held throughout by speculation as to the true character of the 21-year-old heroine and a baffled wonder as to how the author was going to end his plot... I must leave you to find out for yourselves. Munk Gilman in the Irish Times.

103 pp 0 06019; 557
Paperback £3.60 net
THE COMMON PRESS, 111 GND BROADWAY
TIMBURY, SALISBURY, WILTSHIRE

A piece of living
contemporary history!

Helmut
Lindemann
GUSTAV
HEINEMANN
A life for
democracy



The first authentic biography of a notable man of our times.

312 pages with a 16 page picture supplement. Linen. DM34.

Heinemann always endeavored to strengthen the democratic conscience of the Germans. His aim, regardless of position, or risks, was to stand up for more democracy; more freedom and more humanity.

This biography is of great relevance especially in these days. It will make many of us reflect—on our achievements over the past 25 years and on our aims.

Kösel-Verlag,
München

SAMMLUNG CROOS

Band 1: Hubert Bär, Natur und Gesellschaft bei Scheerhart
304 Seiten, 3 Abbildungen.
Brochüert. ISBN 3-87276-009-2

DM23
Band 2: Fritz Hermanns, Die Kalkifizierung der Grammatik
480 Seiten, Brochüert.
ISBN 3-87276-019-X

DM27
Band 3: Eva Förster, Romanstruktur und Weltanschauung
L.P. Cöllnes
XX/822 Seiten, Brochüert.
ISBN 3-87276-018-1

DM53
Band 4: Ulrich Kronauer, Rousseaus Kulturkritik und die Aufgabe der Kunst
180 Seiten, Brochüert.
ISBN 3-87276-033-X

DM17
Weitere Bände in Vorbereitung.

JULIUS CROOS VERLAG
P.O.B. 102423 D-6900 Heidelberg 1

GERD HENNIGER

Bei lebendigem Leib.
Gedichte, 48 S. DM10,80.
Weitere Lyriker: U. Hübner,
O. H. Kühner, J. Ringelhalz,
J. Uhlmann und die Reihe
Manieristische Lyrik.
Hensel Verlag, D-1000
Berlin 39.

Shocking the Socialists

By Peter Gay

ALEX. HALL: Scandal, Sensation, and Social Democracy. The SPD Press and Wilhelmine Germany 1890-1914. 267pp. Cambridge University Press. £9.

Since the collapse of the Nazi tyranny in 1945, and for obvious, imperative reasons, historians of modern Germany have earnestly, sometimes frantically, searched for the reasons why the land of Goethe and Beethoven should have degenerated into the hand of Hitler and Eichmann. There has been a rash of apologies, to be sure, who blamed the advent of the Third Reich on such general—which is to say, non-German—phenomena as industrialization and mass politics, but their pathetic, often repellent, efforts have been swamped by the sober, unspurring investigations of historians like Karl Dietrich Bracher and Hans Ulrich Wehler. Wehler is only the best-known among them—who have sought, and found, the roots of the Nazi infection in the era of the German Empire, the land of Bismarck and Wilhelm II. These historians have rich material at their disposal: the baneful alliance of Junkers and industrialists, their anxious) for commercial, diplomatic, and military hegemony, the negative pretensions of Wilhelm II and, earlier, more damaging still, the divisive politics of Bismarck. Looking back in the midst of war and near the end of the Empire, Max Weber, in a famous indictment that Alex. Hall does not neglect to quote, charged Bismarck with having "left behind him a nation without any form of political education". The most ardent admirer of the Second Reich must acknowledge the force of such criticisms.

Alex. Hall is a faithful disciple of this self-lacerating school of German historians, but, lacking its subtlety and their experience, he has produced a caricature of a

healthy, if highly debatable, point of view. He does have imagination: on the first page, Hall refers to a recently rediscovered "realistic" by Eckart Kohr, the intellectual godfather of German sociological historians. Actually, Wehler edited Kohr's posthumous collection of articles and entitled them "Der Primat der Innenpolitik". There is no treasure. More serious are the sweeping general judgments that, in Hall's mind, sum up the Second Reich. Thus he speaks, in words appropriate to the DDR perhaps but not to the Wilhelmine Empire, of the "crushing autocratic rule" under which that state "moved into the twentieth century". For all the harassment of Social Democratic speakers and intermittent attempts to shackle the Social Democratic press, for which Hall provides some choice instances, German socialists had abundant opportunities to express their views and rally their supporters. A crushing autocratic rule would scarcely have permitted the SPD to grow into the nation's strongest political party and to the elections of 1912, almost 35 per cent of the total vote and 110 seats in the Reichstag.

Again, Hall takes an incident of 1890, in which "some 500 supporters of a Social Democratic candidate, who had come to campaign on his behalf", and were "forcibly driven out of a village near Berlin by a group of enraged farmers and police". In view of the well-known fact that the term "organized terror" has years, the phrase that "recurrent" into italics should have served Hall to moderate his language. All this is name-calling, not analysis.

Yet again, Hall finds it necessary to single out Imperial Germany as a society "glaring with social and political inequalities" and offers in evidence that in 1913 a higher official of state still continued to earn seven times as much as an unskilled labourer. The gap is wide and, I agree, unfortunate, but it was by no means peculiar to Imperial Germany either in its own time, or in ours, as a rapid calculation of wages in present-day Britain will show. Given such notions, it is scarcely surprising that Hall should arrive at the conclusion that "the SPD press and indeed the Social

Democratic movement as a whole were only as radical and effective as the authorities allowed them to be". This is a half-truth. It is true that various German governments surrounded SPD meetings and publications with vexatious interference and hampered them with arbitrary restrictions; militant socialists chafed under what they rightly denounced as "political justice". But the most effective brakes on Social Democratic radicalism were internal ones: the "trade union consciousness" of organized labour, the wide and fairly influential current of thought, Revisionism, which was the cold neither of cowardice nor of compromise, but of mature reflections on political, social, and economic developments. Hall, of course, knows about Eduard Bernstein's Revisionism, but in his eagerness to portray the Empire as a sink of corruption, he ignores the fact that he blames the state for the moderation of Social Democrats when the responsibility rests, in large measure, with Social Democrats themselves. The rhetoric and the policies of Wilhelm II and his powerful coadjutors were madly irritating and, especially in the later years of his reign, dangerously irresponsible, but the forces of good sense, of liberalism, of cultural innovation were by no means impotent, let alone silent, in those years.

Despite these faults, Hall's story of the Social Democratic press in those decisive years before the outbreak of World War I is far from useless. He returns to the history of law and editors had to confront and combat at every turn; he gives some vivid pages on their conflicts with the police and with municipal authorities. And his long last chapter, on the financial and sexual scandals in high places that Social Democratic newspapers either uncovered or followed, is an entertaining and useful survey of the political and social life of the time. It is a pity that the book is so badly written. The prose is full of errors and the editing is careless. The book is a valuable addition to the literature of the period, but it is a pity that it is so badly written.

Continuing theories

By Jill Stephenson

RICHARD J. EVANS (Editor): Society and Politics in Wilhelmine Germany. 305pp. Croom Helm. £8.95.

It is a sure sign of intellectual health that so little time has elapsed between the settling of the dust on the "Fischer controversy" and a reappraisal of the "new orthodoxy" to which it gave rise by the young generation of British historians of Imperial Germany (the oldest is thirty-four this year). Not that these scholars want to overturn the newly revised view; far from it—its basic assumptions are the essential premises from which detailed research into areas neglected by German historians of Wilhelmine Germany (who prefer the "commodious heights" of diplomacy and high politics) has proceeded. The book's contributors to Richard Evans's book are now in a position to refine some of the rough-and-ready conclusions inevitably reached by the pioneers of the 1960s, and to delineate within large categories of society which have so far suffered from the blunt instrument of broad generalization.

This therefore is not, and does not claim to be, a comprehensive study of Wilhelmine Germany, but rather a highly detailed series of games between which some illuminating links can be made. For example, Robin Cennan's stimulating and elegantly written study on the current view of the bourgeoisie suffered by intellectuals in Imperial Germany has only limited application to Bavaria, but also points to a picture of Munich, an island, in a sea of peasant, which contrasts with—but does not contradict—the barely limited authority per-

dict-Jan Farr's analysis of the peasant radicalism which emerged in the 1890s. The same peasants—dismissed wrongly and for too long, says Farr, as backward "objects of history"—could oppose both militarism and avant-garde culture, and could support both protection and a more democratic franchise; they were even capable, on occasion, of bouts of anti-clericalism.

Major themes which recur include a convincing challenge to the assumption that Imperial Germany's society was manipulated other sections of society effortlessly for their own purposes, and its corollary of lower middle-class, peasant and working-class docility or apathy. And the inadequacies of an analysis of society which treats Germany and Prussia as identical are well shown in the contributions dealing with the southern states. This is closely allied to the prominence given in several of the essays to the Centre Party, shamefully neglected by historians no doubt because, as Richard Evans says, it inconveniently failed to "fit most of the generalizations which have become commonplace about the Wilhelmine political system". But the irony is that, in the so-called "united" Germany, where Protestant Prussia dominated, it was the Catholic Centre which was the key political party. David Blackbourn's incisive description of the "apolitical" Centre Party from within the defensive "days through" de-clericalization to become a genuine anti-left party with clear economic and social policies revises the view that has written it off as an opportunist confessional agent.

Reconciliation is also due to Chancellor Bismarck, argues Terry Cole in a study of the documented, 1905-06. The "bureaucratic" and "advised" way in which Wilhelm II used—and allowed others to abuse—his power is a study in itself.

suaded Bismarck that the only way to avert anarchy in government was to curb the Kaiser's power.

But again and again it is to the old chestnut of "continuity in German history from Bismarck to Hitler (or later) that we return, in spite of the editors' repeated pleas for looking at Wilhelmine Germany for its own sake. For those who never swallowed this fashionable theory whole, some of the conclusions reached here will seem less than remarkable. But Geoff Eley trenchantly dispatches the blinkered and selective views of the holders of "cultural despair" and the pseudo-psychologists of the "German Mind" as well as showing—through an analysis of the petty-bourgeoisie—that the German right pulled off so many survival tricks in the twentieth century precisely because it allowed itself to adapt to changing circumstances.

Few readers will be surprised to learn that there were deep differences of political view within the middle class, or that workers often went on strike for bread-and-butter, not political, reasons—or that national leaders of the working class often did not represent their members' views. But there is much that is new, stimulating and convincing. This is an important book.

Two bulky volumes of conference papers in the "Theory of History" have so far appeared. The first, *Theorie der Geschichte 1: Objektivität und Parteilichkeit* (edited by Reinhart Koselleck, Wolfgang J. Mommsen and Jörn Rüsen), 465pp. Munich: dtv DM 16,80. focuses on the question of objectivity/engagement in liberal and Marxist historiography (East and West). The second, *Historische Prozesse* (edited by Georg Faber and Christian Meier), 468pp. 326 pp. Stuttgart: dtv DM 16,80. is a study of "process" theories in Tocqueville, Marx and Burckhardt, in specific periods.

HISTOIRE ECONOMIQUE ET SOCIALE DU MONDE

sous la direction de Pierre LÉON

3 volumes parus:

Tome 1: L'ouverture du monde XIVe-XVIe s.
Tome 5: Guerres et crises 1914-1947

Tome 6: le Second XXe siècle 1947 à nos jours

A paraître fin 78:

Tome 2: Les hésitations de la croissance 1580-1730

Tome 3: Les révolutions 1730-1840

Tome 4: la domination du capitalisme 1840-1914

Les ouvrages de cette collection sont présentés à la Foire de Francfort Stand 9091 Halle 5

ARMAND COLIN

Mexican Book Catalogues are published with regularity

We can fill all the orders of books of any Mexican publishing house

Special service for book sellers and libraries

libreria piloto de méxico

Mexico, P.O. Box 4M Mexico 197

Book order BY POST

we give personal and immediate attention

S. Benard

74 Bonhill Street, London, E.C.2

Masses without community

R. J. Evans

SAGARRA: Social History of Germany 1648-1914. Methuen. £15.

social history is a study very old and very new. Its pre-1914 reference was always to the internationalism of Hegel's civil society, the bourgeoisie and capitalism, the rise of the nation-state and the rise of the nation-state.

In the circumstances there is plenty of scope for an external standpoint, and English-language writing has made solid contributions to the field. Most of it has been American, stimulated by émigré scholars like Hans Rosenberg; an outstanding example is Mack Walker's portrayal of the decay of provincial urban communities in middle Germany in face of state bureaucracy and a new market economy. Now, for the first time, the English reader can gain an overall view, from E. A. Sagarra, Professor of German in Dublin. Her purpose is to summarize the state of research into German society between the Peace of Westphalia and the First World War, and to mesh together the wealth of new papers. Throughout her extended and attractive text she also makes intelligent use of autobiographies, memoirs, and some literary sources.

In the first part of the book Professor Sagarra surveys the ancient régime in the Holy Roman Empire. She profits from the sympathetic reappraisal of its institutions and its general coherence which historians are at present undertaking; she points to the distinctive features of German Baroque culture, by no means just the crude version of Versailles which university teachers pretend to discard; she observes how Pietism might prove a solvent of class attitudes. Yet many negative facts remain: society appears provincial, differential, unoriented, hidebound. Most towns, she says, were not only a tribe of narrow, regimented, legalistic minds; most Protestant pastors grew increasingly remote from their flocks; most peasants saw no improvement in their station.

The second and longer part of the analysis covers the nineteenth century: again we have a sequence of chapters on the various classes of society, again the story of a pro-

gressive inability to adapt. The nobles soon resorted themselves after their Napoleonic disarray; Protestant Churches struck official postures, while Catholicism, though possessing more of the common touch, was pressed into liberal positions by Bismarck's Kulturkampf and its sense of insecurity in the new Reich. The bourgeoisie came to subsume its political ambitions in the national movement, civil servants and teachers were obsessed by status, entrepreneurs grew increasingly conservative in their political stance. On the other side stood the losers: artisans tended to decline, unless able to reinvent themselves as a labour aristocracy; peasants were condemned to insignificance; a factory working-class gradually acquired solidarity as it forfeited self-esteem; Jews were not fully accepted into established society for all the manifold activities in which they engaged. And large numbers of people remained beyond the pale altogether: paupers and servants, and most women, held—uncomplainingly—in a position of gross inferiority.

Professor Sagarra is well aware of the shortage of material for generalization—(especially) for substantiating the regional divergences which are a most obvious barrier to any generalization. She writes effectively on some neglected

topics, especially sociology of religion (not for nothing does the latest dictionary of German national biography still assign a prominent place wherever possible to confessional allegiance). Elsewhere she does not quite deliver: the book is too perfunctory about such German aristocrats, about peasant society, even (surprisingly) about the role of writers—while journalists do not feature at all. On Austria she is particularly vulnerable: either using questionable sources (such that most of what she says about Austrian nobles is at best half-truth) or leaving the area out of account entirely. Yet the paucity of recent writing might have been supplemented by the insights of authors as diverse as Saur and Schmitzler.

And the book betrays a larger immaturity of its subject. It mirrors all the attention paid to economic interest groups and the solidarities and conflicts they engender. That is certainly very important, whether one identifies order in society or fully fledged Marxian classes. It was undoubtedly a grave weakness that nineteenth-century German society (as Engels notes) evolved by a process of endless multiplication of groups and hardly any convergence. Yet social history is ultimately the history of social relationships, not economic ones, and we find much less study of institutions, from parliaments, civic bodies, and professional

organs down to the local brass band. The most central weakness of Professor Sagarra's account, however, derives as much from its scope as from its content. The units of the reformist bourgeoisie in almost all its guises. The last generation of the eighteenth century and the first of the nineteenth are only peripheral to her book: the focus of Part One, the prelude to Part Two. But these were the formative years of modern Germany and without them we should be in no position to lament the later perversion of Romantic ideals or the decay of liberal ones. In these, it is true, the bourgeois and professional classes became persuaded that traditional communal relations—Gemeinschaft—must stand or fall together with their beloved Kultur (whereas in fact nineteenth-century Kultur and all it stood for had done much to dissolve those relations). Yet we should not be blinded by hindsight, and it is odd that an observer so sensitive to literary culture should devote so little space to the age of Goethe. We need to hear much more about freemasons and reading-clubs, musical and literary societies, gymnastic and student associations, and the rest.

But it would be churlish to end with criticism of this modest and fair-minded book. Even if we gain from it little sense of what Klemens von Saur and Heinrich Meier, like Kant, Professor Sagarra has written the prologue to a new future social history of Germany which may claim to be scientific.

The continental story

By G. R. Elton

Propyläen Geschichte Europas.

Volume 2: *Hegemonialkriege und Glaubenskämpfe 1550-1648* by Ernst Walter Zseden. 469pp.

Volume 4: *Der Durchbruch des Bürgertums 1776-1847* by Eberhard Weis. 538 pp.

Volume 5: *Staatensystem als Vor-macht der Welt 1848-1918* by Theodor Schieder. 527pp.

Volume 6: *Die Krise Europas 1917-1975* by K. D. Bracher. 519pp.

Frankfurt: Propyläen. Each DM 198, subscription price DM 168.

The Propyläen History of Europe is now complete in six massive volumes, all out within a period of four years. Anyone who has ever been involved in the production of such series cannot but admire the achievement. These volumes maintain the high

standard of the first and third (reviewed in the TLS, November 5, 1976).

Their authors continue to adopt an on the whole traditional and narrative approach to their themes, and rightly so, for only a concentration on the central history of nations and states enables them to compress so much well-handled detail into the available space. Yet problems of the economy, of culture and civilization are not ignored, and once again stable elements of maps and tables provide the substantial substructures upon which the narratives are based. The writing, always accessible and lucid, at times reaches real eloquence, and the many illustrations, including maps and tables, provide always contribute directly to the story told. The bibliographies, which take account of work in all the major Western languages, are generally up-to-date and sensible; though the indexes which European fashion do not subhead entries are characteristically unhelpful.

Artemis & Winkler

Bücher, die für Wissenschaftler und Freunde klassischer Literatur unentbehrlich sind!

Band IV: Nasidius-Scarus, Band V: Schuf-Zylos, insgesamt 4020 S., 7898 Spalten mit 25 Abbildungen und Karten, 12.700 Stichwörter, Lf. Band I-V: DM 795,-

Münchener Texte und Untersuchungen zur deutschen Literatur des Mittelalters

Die Neuerscheinungen der Jahre 1978/79

Volker Hönemann: Die Epistola ad fratres de Monte Dei des Wilhelm von Saint-Thierry. Lateinische Überlieferung und mittelhochdeutsche Übersetzungen.

Joachim Heintze: Mittelhochdeutsche Dietrichsagen. Untersuchungen zur Traditionsweise, Überlieferungskritik und Gattungsgeschichte später Heldendichtung.

Thomas Hohmann: Heinrich von Langenstein's "Unterredung der Gelehrten" lateinisch und deutsch. Texte und Untersuchungen zur Übersetzungsliteratur aus der Wiener Schule.

Christoph Huber: Wort und Schrift des 13. Jahrhunderts. Untersuchungen zum Sprachdenken der mittelhochdeutschen Spruchdichtung bis Freytag.

Gerhard Bräuer: Eine hystorische Fürstengleichheit. Untersuchungen und Textausgabe.

Volker Hönemann: Gregorius Eremita. Eine Lebensform des Adels bei Hartmann von Aue in ihrer Problematik und ihrer Wandlung in der Rezeption.

Eckhart Greifenstein: Der Hof-Traktat des Marguard von Linz. Überlieferung, Untersuchung und kritische Textausgabe.

FRANCIA - Forschungen zur westeuropäischen Geschichte. Herausgegeben vom Deutschen Historischen Institut Paris.

Band 5: Ca. 1124 Seiten mit 24 Seiten Abbildungen.

Deutsche Klassiker-Ausgaben in der Winkler-Druckbibliothek der Weltliteratur.

Adolf von Chamisso: Sämtliche Werke in zwei Bänden.

Matthias Claudius: Sämtliche Werke. Annette von Droste-Hülshoff: Sämtliche Werke in zwei Bänden.

Marie von Ebner-Eschenbach: Gesamte Werke in drei Bänden.

Joseph von Eichendorff: Sämtliche Werke in fünf Bänden.

Johann Wolfgang von Goethe: Werke in sechs Bänden.

Ernst Grillparzer: Werke in drei Bänden.

Wilhelm Hauff: Sämtliche Werke in drei Bänden.

Heinrich Heine: Sämtliche Werke in vier Bänden.

E. T. A. Hoffmann: Briefwechsel in drei Einzelbänden.

E. T. A. Hoffmann: Sämtliche Werke in vier Bänden.

Gotthard Keller: Gesamte Werke in drei Einzelbänden.

Heinrich von Kleist: Sämtliche Werke in einem Band.

Gothold Ephraim Lessing: Werke in drei Einzelbänden.

Conrad Ferdinand Meyer: Sämtliche Werke in zwei Bänden.

Wilhelm Raabe: Gesamte Werke in vier Einzelbänden.

Friedrich Schiller: Sämtliche Werke in fünf Einzelbänden.

Adalbert Stifter: Sämtliche Werke in fünf Einzelbänden.

Theodor Storm: Sämtliche Werke in zwei Bänden.

Ludwig Tieck: Werke in vier Einzelbänden.

Christoph Martin Wieland: Ausgewählte Werke in drei Einzelbänden.

**bourgeois,
whom many
consider the
best french
publisher of
american poetry
and fiction.**

THE PARIS METRO 1978

edward bond
richard brautigan
william s. burroughs
leonard cohen
gregory CORSO
robert duncan
lawrence ferlinghetti
allen Ginsberg
clay grubbs
jack Kerouac
d.h. Lawrence
h.p. Lovecraft
robert Lowell
michael McCrory
jim Morrison
ezra Pound
jerome rothenberg
ed Sanders
gary Snyder
carl Solomon
Susan Sontag
Gertrude Stein
stephan themerson
J.R.R. Tolkien
edmund Wilson

CHRISTIAN BOURGOIS EDEUR
8, RUE GARANCIERE - PARIS 6

a manner which excluded the poor from the possibility of legal defence, all find their place in a fluent analysis.

At the end of his first section on crime and its context, the author moves on to consider the reactions of officialdom to this unwanted effect of its own reforming handiwork. He argues that in the period up to 1848 there was a change in the official mind, which was appalled by the loosening of moral bonds, alcoholic indulgence and the number of "unhealthy" early marriages, and inclined to blame these supposed causes of crime on excessive reforms. These feelings, Blasius argues further, echoed the conservative criticisms voiced particularly by aristocratic members of the Prussian assemblies.

In the second and third sections of the book Blasius then expounds the view that in response to the rise in crimes against property the Prussian state developed a "repressive strategy" which corresponded both to the archaic prejudices and class interest of the landed aristocracy, and also to the fears for property of a historically weak bourgeoisie which was prepared to sacrifice its liberal principles in exchange for security. He cites first the failure of penal reform, above all the rejection of the principle of collective punishment. He then considers revisions of the Prussian criminal code, stressing the

higher penalties for theft contained in the 1851 revision of the 1794 code, and the creation in general of a more effective apparatus of state prosecution.

Throughout these sections one often has the feeling that the detailed analysis has a subtly absent from the overall framework of interpretation. Several questions raise themselves. How far, for example, were the things described by Blasius peculiarly Prussian? Doubts among bureaucrats about the effects of reform, and aristocratic complaints that bureaucracy was guilty of a monstrous "levelling" were also common currency in southern states like Baden and Bavaria with stronger traditions of political representation. The most important point is perhaps that here, as in Prussia, the bureaucracy was helping to establish the framework of a bourgeois society, and it was for this reason that it attracted so much criticism from entrenched interests—whether aristocratic, guild-based or clerical.

Connected with this is a further question: is it really possible to view the "repressive strategy" of the Prussian state as the byproduct of a weak and compromised-orientated middle class? As the author himself points out, the revised Prussian criminal code of

1851, along with the stipulations of the 1848 and 1850 constitutions, actually institutionalized the bourgeois norm of equality before the law. The introduction of trial by jury also saw the adoption of an old middle-class liberal demand. In other respects the new "repressive" code merely put Prussian law on a par with the French criminal code, which had operated in the Rhineland since the years of Napoleonic control. At the same time the new Prussian criminal code remains milder in a number of respects than contemporary British practice.

Such comparisons with Britain and France open up a broader problem of interpretation. Blasius follows a by-now common model, which starts from the question why modern, liberal norms "failed" to take root in Germany as they did in other European countries. The author has, in fact, written another case-study on the historic failure of German bourgeois liberalism, as his terminology (the "activation" of modern means and forms of state power, "pre-capitalist strategies of social control") indicates.

There remains, nevertheless, a need to ask in which specific ways Germany's nineteenth-century development diverged from that elsewhere in Europe, and what features were truly divergent.

Other writings which touch on political themes are never free of ambiguity. In *Professor Bernhardi* the hero's political quietism appears to be endorsed, not censured. And a similar ambivalence characterizes *Zur Weg ins Freie*, the subject of the final chapter by Dr Janz. The identity crisis suffered by the Jewish bourgeoisie is indeed explored in this novel with exceptional precision. And Schnitzler does find justice both to political antisemitism and to its psychological basis. But for Dr Janz the main aim of the novel is to discredit the aestheticism of the hero, Georg Wergenthin, and by this means to portray "the crisis of the bourgeoisie" as a whole. The problem is not simply that Wergenthin seems to carry this representative significance. It is that his aestheticism is not discredited. The undercurrent of irony serves, as in novels of Fontane, to bring out the basic weaknesses of a man whose social ambitions are indeterminate, emotional commitments unstable and moral perceptions blurred. Wergenthin is finally allowed to find a kind of salvation through art, and so to achieve what he himself (in a letter to Georg Brandes) called "clarity about all kinds of people and problems and about himself". And his individualism, though certainly criticized in its solipsistic tendencies, seems to be endorsed by the consensus which emerges towards the end of the novel that there can only be "individual forms of salvation". The one character who believes in political action, Theresa, is finally abandoned, and this is probably one of the reasons why the novel is so successful as a study in the political action of the bourgeoisie, it is because they are perfectly portrayed. (Karl Marx). The question which the book leaves unresolved is to what extent Schnitzler himself shares those illusions.

While post-war Germany still lay in ruins, two remarkable pamphlets appeared, whose lucidity and moral scruple invoked all but the greatest literary standards. Their authors were Paul Rilla and his sister, Ruth Rilla. Their work, which emerged from their inner emigration as a historical by-product of the Nazi era, is now being reprinted as *Literatur als Check* (1949). They reveal a different slant on Rilla's talent. The first pamphlet is a savage critique of the shoddy plagiarisms of literary history whose style is a euphoric Rilla exposure with a rare persistence of Gorkhovsky. The second, *Die deutsche Literatur als Check*, is a scathing critique of the German bourgeoisie, which is as different as Schlegel and Schlegel. Needless to say, Rilla's work is not a study in the decline of literary history, but a study in the decline of literary history, and a study in the decline of literary history.



Paul Feyerabend
Science in a Free Society
In his new work, Feyerabend outlines the controversy stimulated by his book *Against Method*, and presents his critique to the social sciences and the direction of science today, attacking the practice of science in the west. In a spirited and original development of his ideas.

23 November
212pp. Swfr 7.80.

empört euch der himmel ist blau
Gedichte und Nachdichtungen 1946-1977
234pp. Swfr 8.30.

Einige Zeichnungen
With 25 drawings by Gisela Andersch
102pp. Swfr 9.80.
Zurich: Diogenes.

Alfred Andersch's reputation largely rests on his four novels and on his several collections of stories. It is therefore a surprise to find that none of these three new books is fiction. *Offentlicher Brief* is both offers an introduction to the less familiar sides of Andersch and, more generally, illuminates certain attitudes lying at the heart of his creative work. It consists of fourteen of his occasional pieces, for the most part written since he completed *Winterzeit*, his most recent novel and undoubtedly his most important work to date. The title essay owes its origin to the author's first journey to the Soviet Union, an occasion of ironic interest to any reader recalling Andersch's autobiographical study *Die Kirschen der Freiheit*, which documents his disillusionment with the communist movement (in which he was himself active in the period before Hitler came to power). Now, in October 1975, in the Soviet Union, he must have felt like a leprosed Muslim arriving in Mecca.

Yet there is no sense of alienation or embarrassment in *Offentlicher Brief*. On the contrary, it expresses concern at the fact that Soviet literature, in the sense of literature available to Russians, is largely ignored by Western readers.

empört euch der himmel ist blau
is a wide selection of his own poetry, forming a kind of poetic journal, followed by a long series of re-creations of other authors' verses. The whole is written in what Andersch terms "schwach rhythmisierte Prosa". The title reproduces that final line of the poem "Andersers" and underlines in pungently condensed form the belief that literature may communicate both argument and pleasure. In both the author's own poems, this polarity takes the form of an interplay of meditation (the private sensibility again) and message. On the one hand, they make oblique references to the world of the real (the village, Fontane, Hildorin), his own work (*Die Rote, Winterzeit*), his case, and his travels. On the other hand, his thoughts turn to the

empört euch der himmel ist blau
is a wide selection of his own poetry, forming a kind of poetic journal, followed by a long series of re-creations of other authors' verses. The whole is written in what Andersch terms "schwach rhythmisierte Prosa". The title reproduces that final line of the poem "Andersers" and underlines in pungently condensed form the belief that literature may communicate both argument and pleasure. In both the author's own poems, this polarity takes the form of an interplay of meditation (the private sensibility again) and message. On the one hand, they make oblique references to the world of the real (the village, Fontane, Hildorin), his own work (*Die Rote, Winterzeit*), his case, and his travels. On the other hand, his thoughts turn to the

empört euch der himmel ist blau
is a wide selection of his own poetry, forming a kind of poetic journal, followed by a long series of re-creations of other authors' verses. The whole is written in what Andersch terms "schwach rhythmisierte Prosa". The title reproduces that final line of the poem "Andersers" and underlines in pungently condensed form the belief that literature may communicate both argument and pleasure. In both the author's own poems, this polarity takes the form of an interplay of meditation (the private sensibility again) and message. On the one hand, they make oblique references to the world of the real (the village, Fontane, Hildorin), his own work (*Die Rote, Winterzeit*), his case, and his travels. On the other hand, his thoughts turn to the

empört euch der himmel ist blau
is a wide selection of his own poetry, forming a kind of poetic journal, followed by a long series of re-creations of other authors' verses. The whole is written in what Andersch terms "schwach rhythmisierte Prosa". The title reproduces that final line of the poem "Andersers" and underlines in pungently condensed form the belief that literature may communicate both argument and pleasure. In both the author's own poems, this polarity takes the form of an interplay of meditation (the private sensibility again) and message. On the one hand, they make oblique references to the world of the real (the village, Fontane, Hildorin), his own work (*Die Rote, Winterzeit*), his case, and his travels. On the other hand, his thoughts turn to the

empört euch der himmel ist blau
is a wide selection of his own poetry, forming a kind of poetic journal, followed by a long series of re-creations of other authors' verses. The whole is written in what Andersch terms "schwach rhythmisierte Prosa". The title reproduces that final line of the poem "Andersers" and underlines in pungently condensed form the belief that literature may communicate both argument and pleasure. In both the author's own poems, this polarity takes the form of an interplay of meditation (the private sensibility again) and message. On the one hand, they make oblique references to the world of the real (the village, Fontane, Hildorin), his own work (*Die Rote, Winterzeit*), his case, and his travels. On the other hand, his thoughts turn to the

empört euch der himmel ist blau
is a wide selection of his own poetry, forming a kind of poetic journal, followed by a long series of re-creations of other authors' verses. The whole is written in what Andersch terms "schwach rhythmisierte Prosa". The title reproduces that final line of the poem "Andersers" and underlines in pungently condensed form the belief that literature may communicate both argument and pleasure. In both the author's own poems, this polarity takes the form of an interplay of meditation (the private sensibility again) and message. On the one hand, they make oblique references to the world of the real (the village, Fontane, Hildorin), his own work (*Die Rote, Winterzeit*), his case, and his travels. On the other hand, his thoughts turn to the

empört euch der himmel ist blau
is a wide selection of his own poetry, forming a kind of poetic journal, followed by a long series of re-creations of other authors' verses. The whole is written in what Andersch terms "schwach rhythmisierte Prosa". The title reproduces that final line of the poem "Andersers" and underlines in pungently condensed form the belief that literature may communicate both argument and pleasure. In both the author's own poems, this polarity takes the form of an interplay of meditation (the private sensibility again) and message. On the one hand, they make oblique references to the world of the real (the village, Fontane, Hildorin), his own work (*Die Rote, Winterzeit*), his case, and his travels. On the other hand, his thoughts turn to the

empört euch der himmel ist blau
is a wide selection of his own poetry, forming a kind of poetic journal, followed by a long series of re-creations of other authors' verses. The whole is written in what Andersch terms "schwach rhythmisierte Prosa". The title reproduces that final line of the poem "Andersers" and underlines in pungently condensed form the belief that literature may communicate both argument and pleasure. In both the author's own poems, this polarity takes the form of an interplay of meditation (the private sensibility again) and message. On the one hand, they make oblique references to the world of the real (the village, Fontane, Hildorin), his own work (*Die Rote, Winterzeit*), his case, and his travels. On the other hand, his thoughts turn to the

empört euch der himmel ist blau
is a wide selection of his own poetry, forming a kind of poetic journal, followed by a long series of re-creations of other authors' verses. The whole is written in what Andersch terms "schwach rhythmisierte Prosa". The title reproduces that final line of the poem "Andersers" and underlines in pungently condensed form the belief that literature may communicate both argument and pleasure. In both the author's own poems, this polarity takes the form of an interplay of meditation (the private sensibility again) and message. On the one hand, they make oblique references to the world of the real (the village, Fontane, Hildorin), his own work (*Die Rote, Winterzeit*), his case, and his travels. On the other hand, his thoughts turn to the

empört euch der himmel ist blau
is a wide selection of his own poetry, forming a kind of poetic journal, followed by a long series of re-creations of other authors' verses. The whole is written in what Andersch terms "schwach rhythmisierte Prosa". The title reproduces that final line of the poem "Andersers" and underlines in pungently condensed form the belief that literature may communicate both argument and pleasure. In both the author's own poems, this polarity takes the form of an interplay of meditation (the private sensibility again) and message. On the one hand, they make oblique references to the world of the real (the village, Fontane, Hildorin), his own work (*Die Rote, Winterzeit*), his case, and his travels. On the other hand, his thoughts turn to the

empört euch der himmel ist blau
is a wide selection of his own poetry, forming a kind of poetic journal, followed by a long series of re-creations of other authors' verses. The whole is written in what Andersch terms "schwach rhythmisierte Prosa". The title reproduces that final line of the poem "Andersers" and underlines in pungently condensed form the belief that literature may communicate both argument and pleasure. In both the author's own poems, this polarity takes the form of an interplay of meditation (the private sensibility again) and message. On the one hand, they make oblique references to the world of the real (the village, Fontane, Hildorin), his own work (*Die Rote, Winterzeit*), his case, and his travels. On the other hand, his thoughts turn to the

empört euch der himmel ist blau
is a wide selection of his own poetry, forming a kind of poetic journal, followed by a long series of re-creations of other authors' verses. The whole is written in what Andersch terms "schwach rhythmisierte Prosa". The title reproduces that final line of the poem "Andersers" and underlines in pungently condensed form the belief that literature may communicate both argument and pleasure. In both the author's own poems, this polarity takes the form of an interplay of meditation (the private sensibility again) and message. On the one hand, they make oblique references to the world of the real (the village, Fontane, Hildorin), his own work (*Die Rote, Winterzeit*), his case, and his travels. On the other hand, his thoughts turn to the

empört euch der himmel ist blau
is a wide selection of his own poetry, forming a kind of poetic journal, followed by a long series of re-creations of other authors' verses. The whole is written in what Andersch terms "schwach rhythmisierte Prosa". The title reproduces that final line of the poem "Andersers" and underlines in pungently condensed form the belief that literature may communicate both argument and pleasure. In both the author's own poems, this polarity takes the form of an interplay of meditation (the private sensibility again) and message. On the one hand, they make oblique references to the world of the real (the village, Fontane, Hildorin), his own work (*Die Rote, Winterzeit*), his case, and his travels. On the other hand, his thoughts turn to the

empört euch der himmel ist blau
is a wide selection of his own poetry, forming a kind of poetic journal, followed by a long series of re-creations of other authors' verses. The whole is written in what Andersch terms "schwach rhythmisierte Prosa". The title reproduces that final line of the poem "Andersers" and underlines in pungently condensed form the belief that literature may communicate both argument and pleasure. In both the author's own poems, this polarity takes the form of an interplay of meditation (the private sensibility again) and message. On the one hand, they make oblique references to the world of the real (the village, Fontane, Hildorin), his own work (*Die Rote, Winterzeit*), his case, and his travels. On the other hand, his thoughts turn to the

empört euch der himmel ist blau
is a wide selection of his own poetry, forming a kind of poetic journal, followed by a long series of re-creations of other authors' verses. The whole is written in what Andersch terms "schwach rhythmisierte Prosa". The title reproduces that final line of the poem "Andersers" and underlines in pungently condensed form the belief that literature may communicate both argument and pleasure. In both the author's own poems, this polarity takes the form of an interplay of meditation (the private sensibility again) and message. On the one hand, they make oblique references to the world of the real (the village, Fontane, Hildorin), his own work (*Die Rote, Winterzeit*), his case, and his travels. On the other hand, his thoughts turn to the

empört euch der himmel ist blau
is a wide selection of his own poetry, forming a kind of poetic journal, followed by a long series of re-creations of other authors' verses. The whole is written in what Andersch terms "schwach rhythmisierte Prosa". The title reproduces that final line of the poem "Andersers" and underlines in pungently condensed form the belief that literature may communicate both argument and pleasure. In both the author's own poems, this polarity takes the form of an interplay of meditation (the private sensibility again) and message. On the one hand, they make oblique references to the world of the real (the village, Fontane, Hildorin), his own work (*Die Rote, Winterzeit*), his case, and his travels. On the other hand, his thoughts turn to the

empört euch der himmel ist blau
is a wide selection of his own poetry, forming a kind of poetic journal, followed by a long series of re-creations of other authors' verses. The whole is written in what Andersch terms "schwach rhythmisierte Prosa". The title reproduces that final line of the poem "Andersers" and underlines in pungently condensed form the belief that literature may communicate both argument and pleasure. In both the author's own poems, this polarity takes the form of an interplay of meditation (the private sensibility again) and message. On the one hand, they make oblique references to the world of the real (the village, Fontane, Hildorin), his own work (*Die Rote, Winterzeit*), his case, and his travels. On the other hand, his thoughts turn to the

empört euch der himmel ist blau
is a wide selection of his own poetry, forming a kind of poetic journal, followed by a long series of re-creations of other authors' verses. The whole is written in what Andersch terms "schwach rhythmisierte Prosa". The title reproduces that final line of the poem "Andersers" and underlines in pungently condensed form the belief that literature may communicate both argument and pleasure. In both the author's own poems, this polarity takes the form of an interplay of meditation (the private sensibility again) and message. On the one hand, they make oblique references to the world of the real (the village, Fontane, Hildorin), his own work (*Die Rote, Winterzeit*), his case, and his travels. On the other hand, his thoughts turn to the

empört euch der himmel ist blau
is a wide selection of his own poetry, forming a kind of poetic journal, followed by a long series of re-creations of other authors' verses. The whole is written in what Andersch terms "schwach rhythmisierte Prosa". The title reproduces that final line of the poem "Andersers" and underlines in pungently condensed form the belief that literature may communicate both argument and pleasure. In both the author's own poems, this polarity takes the form of an interplay of meditation (the private sensibility again) and message. On the one hand, they make oblique references to the world of the real (the village, Fontane, Hildorin), his own work (*Die Rote, Winterzeit*), his case, and his travels. On the other hand, his thoughts turn to the

empört euch der himmel ist blau
is a wide selection of his own poetry, forming a kind of poetic journal, followed by a long series of re-creations of other authors' verses. The whole is written in what Andersch terms "schwach rhythmisierte Prosa". The title reproduces that final line of the poem "Andersers" and underlines in pungently condensed form the belief that literature may communicate both argument and pleasure. In both the author's own poems, this polarity takes the form of an interplay of meditation (the private sensibility again) and message. On the one hand, they make oblique references to the world of the real (the village, Fontane, Hildorin), his own work (*Die Rote, Winterzeit*), his case, and his travels. On the other hand, his thoughts turn to the

empört euch der himmel ist blau
is a wide selection of his own poetry, forming a kind of poetic journal, followed by a long series of re-creations of other authors' verses. The whole is written in what Andersch terms "schwach rhythmisierte Prosa". The title reproduces that final line of the poem "Andersers" and underlines in pungently condensed form the belief that literature may communicate both argument and pleasure. In both the author's own poems, this polarity takes the form of an interplay of meditation (the private sensibility again) and message. On the one hand, they make oblique references to the world of the real (the village, Fontane, Hildorin), his own work (*Die Rote, Winterzeit*), his case, and his travels. On the other hand, his thoughts turn to the

Between poetry and geometry

By Colin Russ

ALFRED ANDERSCH:
Offentlicher Brief an einen sowjetischen Schriftsteller, das Überholte
Reportagen und Aufsätze
212pp. Swfr 7.80.

empört euch der himmel ist blau
Gedichte und Nachdichtungen 1946-1977
234pp. Swfr 8.30.

Einige Zeichnungen
With 25 drawings by Gisela Andersch
102pp. Swfr 9.80.
Zurich: Diogenes.

Alfred Andersch's reputation largely rests on his four novels and on his several collections of stories. It is therefore a surprise to find that none of these three new books is fiction. *Offentlicher Brief* is both offers an introduction to the less familiar sides of Andersch and, more generally, illuminates certain attitudes lying at the heart of his creative work. It consists of fourteen of his occasional pieces, for the most part written since he completed *Winterzeit*, his most recent novel and undoubtedly his most important work to date. The title essay owes its origin to the author's first journey to the Soviet Union, an occasion of ironic interest to any reader recalling Andersch's autobiographical study *Die Kirschen der Freiheit*, which documents his disillusionment with the communist movement (in which he was himself active in the period before Hitler came to power). Now, in October 1975, in the Soviet Union, he must have felt like a leprosed Muslim arriving in Mecca.

Yet there is no sense of alienation or embarrassment in *Offentlicher Brief*. On the contrary, it expresses concern at the fact that Soviet literature, in the sense of literature available to Russians, is largely ignored by Western readers.

empört euch der himmel ist blau
is a wide selection of his own poetry, forming a kind of poetic journal, followed by a long series of re-creations of other authors' verses. The whole is written in what Andersch terms "schwach rhythmisierte Prosa". The title reproduces that final line of the poem "Andersers" and underlines in pungently condensed form the belief that literature may communicate both argument and pleasure. In both the author's own poems, this polarity takes the form of an interplay of meditation (the private sensibility again) and message. On the one hand, they make oblique references to the world of the real (the village, Fontane, Hildorin), his own work (*Die Rote, Winterzeit*), his case, and his travels. On the other hand, his thoughts turn to the

empört euch der himmel ist blau
is a wide selection of his own poetry, forming a kind of poetic journal, followed by a long series of re-creations of other authors' verses. The whole is written in what Andersch terms "schwach rhythmisierte Prosa". The title reproduces that final line of the poem "Andersers" and underlines in pungently condensed form the belief that literature may communicate both argument and pleasure. In both the author's own poems, this polarity takes the form of an interplay of meditation (the private sensibility again) and message. On the one hand, they make oblique references to the world of the real (the village, Fontane, Hildorin), his own work (*Die Rote, Winterzeit*), his case, and his travels. On the other hand, his thoughts turn to the

empört euch der himmel ist blau
is a wide selection of his own poetry, forming a kind of poetic journal, followed by a long series of re-creations of other authors' verses. The whole is written in what Andersch terms "schwach rhythmisierte Prosa". The title reproduces that final line of the poem "Andersers" and underlines in pungently condensed form the belief that literature may communicate both argument and pleasure. In both the author's own poems, this polarity takes the form of an interplay of meditation (the private sensibility again) and message. On the one hand, they make oblique references to the world of the real (the village, Fontane, Hildorin), his own work (*Die Rote, Winterzeit*), his case, and his travels. On the other hand, his thoughts turn to the

empört euch der himmel ist blau
is a wide selection of his own poetry, forming a kind of poetic journal, followed by a long series of re-creations of other authors' verses. The whole is written in what Andersch terms "schwach rhythmisierte Prosa". The title reproduces that final line of the poem "Andersers" and underlines in pungently condensed form the belief that literature may communicate both argument and pleasure. In both the author's own poems, this polarity takes the form of an interplay of meditation (the private sensibility again) and message. On the one hand, they make oblique references to the world of the real (the village, Fontane, Hildorin), his own work (*Die Rote, Winterzeit*), his case, and his travels. On the other hand, his thoughts turn to the

empört euch der himmel ist blau
is a wide selection of his own poetry, forming a kind of poetic journal, followed by a long series of re-creations of other authors' verses. The whole is written in what Andersch terms "schwach rhythmisierte Prosa". The title reproduces that final line of the poem "Andersers" and underlines in pungently condensed form the belief that literature may communicate both argument and pleasure. In both the author's own poems, this polarity takes the form of an interplay of meditation (the private sensibility again) and message. On the one hand, they make oblique references to the world of the real (the village, Fontane, Hildorin), his own work (*Die Rote, Winterzeit*), his case, and his travels. On the other hand, his thoughts turn to the

empört euch der himmel ist blau
is a wide selection of his own poetry, forming a kind of poetic journal, followed by a long series of re-creations of other authors' verses. The whole is written in what Andersch terms "schwach rhythmisierte Prosa". The title reproduces that final line of the poem "Andersers" and underlines in pungently condensed form the belief that literature may communicate both argument and pleasure. In both the author's own poems, this polarity takes the form of an interplay of meditation (the private sensibility again) and message. On the one hand, they make oblique references to the world of the real (the village, Fontane, Hildorin), his own work (*Die Rote, Winterzeit*), his case, and his travels. On the other hand, his thoughts turn to the

empört euch der himmel ist blau
is a wide selection of his own poetry, forming a kind of poetic journal, followed by a long series of re-creations of other authors' verses. The whole is written in what Andersch terms "schwach rhythmisierte Prosa". The title reproduces that final line of the poem "Andersers" and underlines in pungently condensed form the belief that literature may communicate both argument and pleasure. In both the author's own poems, this polarity takes the form of an interplay of meditation (the private sensibility again) and message. On the one hand, they make oblique references to the world of the real (the village, Fontane, Hildorin), his own work (*Die Rote, Winterzeit*), his case, and his travels. On the other hand, his thoughts turn to the

empört euch der himmel ist blau
is a wide selection of his own poetry, forming a kind of poetic journal, followed by a long series of re-creations of other authors' verses. The whole is written in what Andersch terms "schwach rhythmisierte Prosa". The title reproduces that final line of the poem "Andersers" and underlines in pungently condensed form the belief that literature may communicate both argument and pleasure. In both the author's own poems, this polarity takes the form of an interplay of meditation (the private sensibility again) and message. On the one hand, they make oblique references to the world of the real (the village, Fontane, Hildorin), his own work (*Die Rote, Winterzeit*), his case, and his travels. On the other hand, his thoughts turn to the

empört euch der himmel ist blau
is a wide selection of his own poetry, forming a kind of poetic journal, followed by a long series of re-creations of other authors' verses. The whole is written in what Andersch terms "schwach rhythmisierte Prosa". The title reproduces that final line of the poem "Andersers" and underlines in pungently condensed form the belief that literature may communicate both argument and pleasure. In both the author's own poems, this polarity takes the form of an interplay of meditation (the private sensibility again) and message. On the one hand, they make oblique references to the world of the real (the village, Fontane, Hildorin), his own work (*Die Rote, Winterzeit*), his case, and his travels. On the other hand, his thoughts turn to the

empört euch der himmel ist blau
is a wide selection of his own poetry, forming a kind of poetic journal, followed by a long series of re-creations of other authors' verses. The whole is written in what Andersch terms "schwach rhythmisierte Prosa". The title reproduces that final line of the poem "Andersers" and underlines in pungently condensed form the belief that literature may communicate both argument and pleasure. In both the author's own poems, this polarity takes the form of an interplay of meditation (the private sensibility again) and message. On the one hand, they make oblique references to the world of the real (the village, Fontane, Hildorin), his own work (*Die Rote, Winterzeit*), his case, and his travels. On the other hand, his thoughts turn to the

empört euch der himmel ist blau
is a wide selection of his own poetry, forming a kind of poetic journal, followed by a long series of re-creations of other authors' verses. The whole is written in what Andersch terms "schwach rhythmisierte Prosa". The title reproduces that final line of the poem "Andersers" and underlines in pungently condensed form the belief that literature may communicate both argument and pleasure. In both the author's own poems, this polarity takes the form of an interplay of meditation (the private sensibility again) and message. On the one hand, they make oblique references to the world of the real (the village, Fontane, Hildorin), his own work (*Die Rote, Winterzeit*), his case, and his travels. On the other hand, his thoughts turn to the

empört euch der himmel ist blau
is a wide selection of his own poetry, forming a kind of poetic journal, followed by a long series of re-creations of other authors' verses. The whole is written in what Andersch terms "schwach rhythmisierte Prosa". The title reproduces that final line of the poem "Andersers" and underlines in pungently condensed form the belief that literature may communicate both argument and pleasure. In both the author's own poems, this polarity takes the form of an interplay of meditation (the private sensibility again) and message. On the one hand, they make oblique references to the world of the real (the village, Fontane, Hildorin), his own work (*Die Rote, Winterzeit*), his case, and his travels. On the other hand, his thoughts turn to the

empört euch der himmel ist blau
is a wide selection of his own poetry, forming a kind of poetic journal, followed by a long series of re-creations of other authors' verses. The whole is written in what Andersch terms "schwach rhythmisierte Prosa". The title reproduces that final line of the poem "Andersers" and underlines in pungently condensed form the belief that literature may communicate both argument and pleasure. In both the author's own poems, this polarity takes the form of an interplay of meditation (the private sensibility again) and message. On the one hand, they make oblique references to the world of the real (the village, Fontane, Hildorin), his own work (*Die Rote, Winterzeit*), his case, and his travels. On the other hand, his thoughts turn to the

empört euch der himmel ist blau
is a wide selection of his own poetry, forming a kind of poetic journal, followed by a long series of re-creations of other authors' verses. The whole is written in what Andersch terms "schwach rhythmisierte Prosa". The title reproduces that final line of the poem "Andersers" and underlines in pungently condensed form the belief that literature may communicate both argument and pleasure. In both the author's own poems, this polarity takes the form of an interplay of meditation (the private sensibility again) and message. On the one hand, they make oblique references to the world of the real (the village, Fontane, Hildorin), his own work (*Die Rote, Winterzeit*), his case, and his travels. On the other hand, his thoughts turn to the

empört euch der himmel ist blau
is a wide selection of his own poetry, forming a kind of poetic journal, followed by a long series of re-creations of other authors' verses. The whole is written in what Andersch terms "schwach rhythmisierte Prosa". The title reproduces that final line of the poem "Andersers" and underlines in pungently condensed form the belief that literature may communicate both argument and pleasure. In both the author's own poems, this polarity takes the form of an interplay of meditation (the private sensibility again) and message. On the one hand, they make oblique references to the world of the real (the village, Fontane, Hildorin), his own work (*Die Rote, Winterzeit*), his case, and his travels. On the other hand, his thoughts turn to the

empört euch der himmel ist blau
is a wide selection of his own poetry, forming a kind of poetic journal, followed by a long series of re-creations of other authors' verses. The whole is written in what Andersch terms "schwach rhythmisierte Prosa". The title reproduces that final line of the poem "Andersers" and underlines in pungently condensed form the belief that literature may communicate both argument and pleasure. In both the author's own poems, this polarity takes the form of an interplay of meditation (the private sensibility again) and message. On the one hand, they make oblique references to the world of the real (the village, Fontane, Hildorin), his own work (*Die Rote, Winterzeit*), his case, and his travels. On the other hand, his thoughts turn to the

empört euch der himmel ist blau
is a wide selection of his own poetry, forming a kind of poetic journal, followed by a long series of re-creations of other authors' verses. The whole is written in what Andersch terms "schwach rhythmisierte Prosa". The title reproduces that final line of the poem "Andersers" and underlines in pungently condensed form the belief that literature may communicate both argument and pleasure. In both the author's own poems, this polarity takes the form of an interplay of meditation (the private sensibility again) and message. On the one hand, they make oblique references to the world of the real (the village, Fontane, Hildorin), his own work (*Die Rote, Winterzeit*), his case, and his travels. On the other hand, his thoughts turn to the

what, it is argued, generally refer to the known world. In the question under such rubrics as socialist realism, and leave it at that. Andersch, inspired by his hosts, is here attacking a favourite target of his: the preconceptual notion of whether political, moral or aesthetic (in this case, all three).

Andersch's plea for a less prejudiced approach to Soviet literature illustrates the cosmopolitanism which is particularly evident in his accounts of his travels, here also represented by pieces on Mexico, Spain and Portugal. His keen observation of setting constantly interacts with his awareness of the processes of history and politics enacted within it, so that sense of place and sense of time coalesce. One would like to see Andersch's German, in particular, guided towards Andersch the travel writer. One may add that our neglect of the non-fictional writings is all the more regrettable in view of Andersch's cultural range, thus among the items in *Offentlicher Brief* we also find a spirited eulogy of Ernst Schnabel's achievement in the field of the radio feature, a study of Imilo Valentini's painting and (hard going for the layman) an analysis of music by Ludwig van Beethoven. The discussion of Valentini culminates in a defence of personal sensibility in a dehumanized world, which could stand as motto for the whole book.

empört euch der himmel ist blau is a wide selection of his own poetry, forming a kind of poetic journal, followed by a long series of re-creations of other authors' verses. The whole is written in what Andersch terms "schwach rhythmisierte Prosa". The title reproduces that final line of the poem

10 18

cette collection
de poche a
publié en 10 ans
721 titres dont
291 inédits en
france de

arrabal
matthieu bénézet
cornelius castorladi
hélène cixous
catherine clément
pierre dommergues
mikel dufrenne
s.m. elsenstein
pierre férida
françois george
jean-marie geng
agnes heller
robert jaulin
alain joffroy
abdelkébir khatibi
anatole kopp
henri laborit
gilbert lascault
henri lefebvre
simon leys
lou sin
jean-françois lyotard
maria-antonietta
macalocchi
tomas maldonado
ernest mandel
karl marx
christian metz
serge moscovici
jean-jacques nattiez
jean oury
françois perrier
maria perniola
ivanka stolanova
répé thom
léon trotsky
louri tyntanov
henri weber
pierre zima
paul zumthor
etc.

10 18

CHRISTIAN BOURGOIS EDITION
8, RUE GARANCIERE - PARIS 6

Wishing away the past

By Gertrud Mander

PETER JARTLING:
Hubert
389pp. Darmstadt: Luchterhand.
DM32.

GABRIELE WOHMANN:
Frühling in Badenweiler
270pp. Darmstadt: Luchterhand.
DM28.

PAUL KERSTEN:
Der alltägliche Tod meines Vaters
100pp. Cologne: Klempner und
Witsch.

Peter Jartling's Hubert is a German Walter Mitty, minus the humour. Having had a father who helped in the killing of the Jews in his capacity of SS Sturmabführer, Hubert has only two choices: either stepping into his father's footsteps like his older brother who gets killed in the war, or inventing a new and better life for himself. He takes the latter course and models himself on film stars, first on Hans Albers, then on Humphrey Bogart—hence the subtitle "Return to Casablanca"—that, trenchcoat, stilted casualness and all.

Fantasy takes over whenever Hubert's life becomes too stressful. His father's desertion of the family in the late 1930s, problematic sexual encounters in adolescence and as a young soldier in occupied Czechoslovakia, difficulties with superiors and with military and political adventures, and later, back in civilian life, as financial whizkid of a prestigious daily newspaper, finally his marriage to an ambitious career woman—all these experiences force Hubert to abandon his true self and live behind his imaginary persona, more or less convincingly.

Jartling's hero evidently represents a whole generation of Germans who are emotionally crippled by their disowned past. Efficient Americanization; it is implied, is the attempted cover-up for a shameful past which can never be forgiven nor forgotten. It is a past wished away or glossed over, never integrated or likely to be. Hubert's double life is no solution, since fantasy produces a depersonalization, while reality yields shame or guilt. Jartling's own response is that mixture of self-pity and self-hatred which is characteristic of much modern German literature and stems from the Expressionists.

The Hubert in Gabriele Wohmann's *Frühling in Badenweiler* is very different. He also is middle-aged, yet nothing is said about his childhood or his parents, though in his case too they belong to the dark period of Germany's recent past. Wohmann chooses instead to plot a detailed map of his internal world, which is that of an artist exploited by a society which has no room for him. The echoes here are of Thomas Mann's *The Magic Mountain* and *Death in Venice*. The former because of the setting, Badenweiler, a spa in South Germany where the chronically ill and the psychosomatically ill meet to take the waters and repeat their aimless, reckless living. The latter because of the creative crisis which has

befallen hero Hubert in the midst of a successful career as a composer. Like Bellow's Herzog, Hubert writes letters to relatives, friends, colleagues and employers, but only in his mind; he thinks up a number of impossible projects (essays on precipitation, a biography of Schubert), registers the minutest mental decay, examines his career and highly praised compositions in the light of the classics and of eternity and finds them wanting, remembers his past loves and his present marital problems (to divorce or not to divorce, that is the question), forgets himself in front of the television set, enjoys the set routine of Park Hotel and Kurhaus, the gentle scenery of woods and meadows, and becomes himself.

The outside world is held at arm's length; occasionally it breaks in, as when Hubert listens to the news (it is the autumn of 1977 when the terrorists struck at the foundations of the German state), or when Selma breezes in, chain smoking, enroute an important interview, telling Hubert what he should do.

Yet these are no more than ripples. Hubert, alias Hans Castorp, alias Aschenbach, lives in an enchanted world of self-absorption and introspection so intense that nobody and nothing reaches him. Finally, watching and catching a mouse and deciding with the little creature—one of those sensitive lyrical vignettes Wohmann is so good at—he decides to change his life. The how and what of this remains open, but this Hubert has certainly better chance of becoming himself than Jartling's.

Paul Kersten's autobiographical novel describes the crisis he experienced after his father's long-drawn-out death from cancer. He was never close or congenial, yet he was central to Kersten's life as are all fathers to all sons. The narrator refuses to see his father's corpse, but he is soon haunted by dream images of the dead man and by painful memories which are set off at the sight of quite trivial objects associated with him.

Kersten shows that grief about an irreplaceable loss is inevitably intertwined with grief about the missed opportunities for closeness, for honesty, love, and self-fulfilment. In retrospect this dead father's life is a life that never really took off both because the times were bad—the Nazis, the war, the bleak post-war struggle for survival—and because its owner never found out how it could have been properly lived. He found no satisfaction in work, in marriage, in family life or play; like so many people, he had suffered an arrested development, feeling and thought which finally led to the denial of fatal illness and impending death. The son mourns his dead father, suffers an imaginary death himself, and then, reconstructing and almost reacting to this life-story, he lives his own life, reflected back again. The son's simple yet lyrical account gives a simple dignity to a truly ordinary life. It is this ordinariness and particularity which make the life-story so moving, the miserable and uneventful life and its passive and painful death ultimately so moving.

Breaking out

JUREK BECKER:
Schlaflose Tage
157pp. Frankfurt: Suhrkamp. DM20.

The "sleepless days" of Jurek Becker's new novel are experienced by a thirty-six-year-old East German schoolteacher, Karl Simrock, who suddenly wakes up to the fact that his life is slipping by all too conventionally. He is a kick, traces, withdraws from his marriage, loses his job and ends up, not unhappily, as a baker's roundsman.

This behaviour cannot, however, be dismissed simply as a premature exit of the male neuroses, for the story makes it clear that the cause of Simrock's unrest lies in the social and political environment of the German Democratic Republic. For too long he has had his thoughts and attitudes headed down from above, accepting the role imposed on him by the state as a passive purveyor of the Party line. Not only has this turned him into a bad teacher, concerned to shield his pupils from doubt and critical ques-

tion, but it has also stifled his own personal development. His actions are both a protest against a system whose highest virtue is conformity and also an attempt to discover his own identity. He is therefore firmly in that ever-lengthening line of East German literary characters from Christa Wolf's Christa T. onwards, who, while being fundamentally in sympathy with the GDR's Marxist beliefs, are deeply disturbed by the signs of dehumanizing manifestations. But *Schlaflose Tage* is no crusading tract. Its ironic style reflects the self-defeating unpretentiousness with which Simrock embarks on his new life-style, and the whole book is pervaded by the quiet irony and delightfully understated humour which are characteristic of its author. But this gently amusing, low-key story was apparently too strong for the censors, and the book could not be published there. Jurek Becker, until the Biermann affair in 1976 himself a member of the Party, left the country at the end of last year.

Peter Grayes

For survival's sake

By Sheila Stern

VALENTIN SENER:
Kaiserhofstrasse 12
304pp. Darmstadt: Luchterhand.
DM32.

Valentin Senger's autobiographical novel appears artless, which is a good thing in the telling of such an extraordinary story. His parents were Russian Jews, Yiddish-speakers, who entered Germany illegally in 1917, lived at Kaiserhofstrasse 12 in Frankfurt and were never rounded up by the Nazis. Frau Senger, a communist, died of heart-disease in 1944 and the younger brother was killed in 1945 on the Eastern Front, but when the war ended the father and a sister, Paula, were still alive. Apart from certain pieces of fantastic luck this was the achievement of the mother, who decided, not very early on, to behave as if they were not Jewish, and forced this pretence upon the rest of the family as their only hope of survival.

One of the most remarkable chapters describes the consequences of Valentin's determination that his mother should be buried in Frankfurt, though she died when the heavy bombing had resulted in their temporarily living many miles away. Defying a host of emergency regulations, he accompanied her coffin to the main cemetery of Frankfurt in a horse-drawn hearse, and in an uncharacteristic mood of self-assertion got his way with a kindly official there. On the long nerve-racking drive Valentin holds an imaginary conversation with his dead mother, in which for the first time he finds himself bitterly reproaching her for his upbringing as a coward and a liar under the burden of her constant plea, "It's only for the sake of surviving, Velya".

The portraits of various teachers

Competition corner

By K. S. Parkes

MARTIN WALSER:
Ein fliehendes Pferd
150pp. Frankfurt: Suhrkamp. DM 17.80.

Martin Walser has often been accused by his detractors of writing novels without form and plays without plot. It is therefore surprising that he should now for the first time write a novella, the genre which, as all students of German literature know, demands a single narrative marked by an extraordinary incident. The extraordinary incident is that the staid middle-aged schoolmaster Helmut Helm causes his old school and university friend Klaus Buch to fall from his yacht and apparently drown during a sailing trip on Lake Constance.

Helm is a man who has more than accepted the limitations of middle age. He is settled in his career, has spent his summer holidays in the same holiday cottage for eleven years, makes few demands on his wife and finds solace in the pleasures of alcohol and tobacco. By contrast, Klaus Buch, whom he now meets for the first time since their accident days, retains all the attributes of youth. He has divorced his first wife and married a much younger woman, still indulges in various sporting activities, smokes and drinks and writes books on ecology and related modern topics. When the two couples are taking

under National Socialism are only vignettes, but they are unforgettable. In 1934 the biology master, setting the style for the new era, gave the class as homework the construction of a family tree. When Valentin's mother cried "Mazel tov!" (congratulations) and set down to write a genealogy of Volga Germans, complete with names, dates and places, which was to carry all three children and their father through the end of the war. As homework it was also a great success, and Valentin was declared to have the best measurements of the pure Aryan Dinaric type.

Both boys and their father were employed from 1940 in war work, and there is a compelling account of the seventy-year-old man's time on the Eastern Front, but when the war ended the father and a sister, Paula, were still alive. Apart from certain pieces of fantastic luck this was the achievement of the mother, who decided, not very early on, to behave as if they were not Jewish, and forced this pretence upon the rest of the family as their only hope of survival.

They would ask "Why are you?" And they'd say "We are Jews." And they'd say "What? You'll have to say it louder!" And we'd shout "We are Jews! Jews! We are saved!" and we would dance in the street, you, Mama, Papa, Paula, Alex and I. I'll tell you down with exhaustion.

This is a brilliant evocation of the terrible suppression of identity. Senger refers to many times, and which perhaps explains his long delay in setting all this down. It must be added that as well as giving of old Frankfurt which has disappeared, Senger inflicts on the reader a number of brief sexual encounters in an unnecessary attempt to enliven his tale.

a walk and are confronted with a horse running wild. Klaus jumps on to the horse and brings it to a halt. Helmut is finally so provoked by his friend's recklessness on their sailing trip that he grabs the life and causes Klaus to fall.

The story, then, contrasts in attitudes to middle age. Yet both men, like the horse of the title, are seeking to escape. Helmut is a man who, like Klaus, is a victim of his own life, while Klaus's youthfulness is only a facade that covers up a deep insecurity. The man of nature is not, for instance, bear the heat of old age; he lets out a shriek of anguish whenever it is a sham at the moment of his death. Helmut, after his accident, believing himself to be drowned, his wife, under increasing influence of alcohol, reveals the truth to him. His success as a writer has only been achieved at the price of long unproductive hours at the typewriter and countless rows with publishers. She has had to sacrifice her own career as a musician to his agonizing wife. She is a victim, as Helmut is, of the male passivity, indeed as many of male passivity, indeed as many of Walser's female characters are. When Klaus returns from the dead, the couples part, Helmut and Klaus avoiding each other's eyes. How much things will change now for either couple is left uncertain by the story's open conclusion.

There is none of Walser's usual times period-criticism of West German society in this work. At the same time, the events do reflect the pressures of life in what seems as an over-competitive society.

THE BLACKIE
PUBLISHING GROUP

HALL 5
STAND NO 9069

The machine versus the eye

By Hans Schmoller

The idea of choosing and exhibiting the best-produced or "most beautiful" books irrespective of content may strike some people as odd, even perverse. Yet there is now a long tradition of exhibitions of book design and production, of which the first international one was probably that which took place at the ill-fated "Bücher" in Leipzig, opened on the eve of the First World War. Since the 1920s such exhibitions have become regular annual events in a growing number of countries. In the United States there has been a kind of schism: the American Institute of Graphic Arts has come in for heavy criticism of the way it recently ran its "Fifty Books" exhibition—it has been accused of being too strongly influenced by the influence of Madison Avenue—and the university presses now appoint their own jury to make a selection from their annual production. Gradually the emphasis has shifted from books as works of art to books as products of industrial design.

If the size and standing of the jury for a book exhibition were a measure of its importance, Britain's National Book League exhibition, with its three different selectors each year—not always widely known for outstanding achievements or expertise—would be well down the line. There are no firm guidelines for the selectors and there is no continuity of criteria: one year's judges don't know how the previous year's did their choosing or how the following year's will do theirs. The number of books exhibited has varied from fifty to over 140 in the past twenty years or so, and on at least one occasion—admittedly some time ago—a jury that wanted to select rigorously was told that fewer than a hundred books don't make a show. If there is not enough space to go round, as more from the hot-water tap. Small wonder, perhaps, that by now the annual exhibition at the NBL is treated perfunctorily by some publishers and ignored altogether by others. Regrettably, its influence on book-making would seem to be negligible.

Elsewhere book exhibitions are taken more seriously, and nowhere more so than in Germany. East and West. The high standard of book production which was achieved again soon after the war certainly was due to the ambition of German publishers to compete with each other in this field, though there are no outright winners or prizes at the exhibitions, only the prestige of inclusion.

For West Germany's exhibition, "Die Funst Bücher", books are selected by a jury of twelve which meets for four days each spring at the Stiftung Buchkunst in Frankfurt, a small body supported by the Börsenverein (the umbrella organization of German publishing and book-selling), the Bundesverein Druck, and the Deutsche Bibliothek with the City of Frankfurt as sponsor. Only four of the twelve are new to the job: gradual rotation and a wide spread of special-interest expertise are regarded as essential to a high and consistent level of critical appraisal. This year there were two publishers, three auction managers, a journalist, a typographer, a printer, a book-binder, a bookseller and a librarian. The twelfth member comes from abroad (in 1978 from England) and is a recently established custom.

The four-day session is prepared with immense care by the secretariat and a short-listing jury of three which, while not permitted to eliminate any of the nearly 500 books submitted, draws attention to specific shortcomings in any of them. Even in four days it would be impossible for each juror to look at all aspects of the design and production of so large a number of books, and three named jurors are therefore allocated to teams of four jurors each. The books are further divided into eleven groups, not so much by subject as by type, so that a bibliophile edition of a purely visual book, for instance, does not compete directly with a school textbook or a scientific treatise.

Each juror then awards points to the headings to all books in the particular groups. When these have been added together, a pre-

Perhaps a quarter or a third survive the first round, but only just over one in ten will finally be selected. At this stage, a detailed appraisal of their 160 books or so, jurors are expected to cast more than a fleeting glance at those in the other groups. Everybody is entitled to move books from "below" to "above" the line, but not vice versa.

From then on the jury sits as a whole, and soon things begin to warm up. Strongly held views are sharply attacked and stubbornly defended. Innovation as such has its advocates, but so has good workmanship. Good humour generally prevails, but everyone takes part of the dustbins of the late nineteenth and early twentieth centuries. The borderline cases are discussed at length, and sometimes voted on. By gradual and often regretful elimination the year's elite is at least agreed on the fourth morning, just before the Vorstand and the press arrive for the closing formalities.

What of the result of this exhaustive and exhausting procedure? In technical respects the criteria are objective and severe and standards correspondingly high. Offset printing has almost completely superseded letterpress. The quality is such that what used to be a star performance is now almost the norm. As in America, but not in Britain, great care is taken that books open and handle well by ensuring that the paper grain runs down, and not across the page: a book that fails in this respect stands little chance of getting into the "Fifty".

In the most important matter of composition, German books, however, like English and American, are suffering from the headlong rush into filmsetting. Suddenly, five hundred years of skill and experience in such subtleties as type size in relation to its weight, or the amount of space there should be between characters, have given way to cathode-ray tubes, electronic grids of varying inadequacy, and the rigidity of photographic enlargement and reduction. The results are often patently inferior to hot-metal composition. A last-century style of Montaigne might refuse to be printed in books but would end up with a hopelessly lopsided library: only one-third of the German "Fifty" are still set in the old way. To disqualify

indifferently filmset books would result in an absurdly truncated selection, and all the jury can do is to plead that manufacturers and designers should become more discriminating on this point than on the issue. It is a world-wide problem.

The best German typography and book design are, as one would expect, orderly and professional, but not always free from fashionable mannerisms. The means of articulating by different type sizes and by forming clear groups, for instance on title-pages, are often shunned in favour of forming tight monotone "patterns" unrelated to meaning and structure. Irredeemable display types are dug out of the dustbins of the late nineteenth and early twentieth centuries. The ubiquity of transfer lettering and other typographic aids makes this temptingly easy. Trendiness is counted a virtue. Often the typographic dish is over-seasoned with repetitively insistent whimsicality or burlesque, or other decorative gimmicks. Styles of the past are ridiculed: nouveau art nouveau and suchlike abound.

Among experimental tours de force, an exhibition catalogue, *Spüren von Bauen und Wohnen*, which contained fragments from old buildings scored in the material PVC—a rusty nail, a piece of splintered wood, a lump of mortar, and so on—remained unrewarded. An ingenious concoction of ring-bound leaves printed, silk-screened, and treated in all sorts of sophisticated ways and trying to create a link between book and art object at a price of about £500 was the sole selection in the bibliophile group: *... dass Silber meine Farbe ist* by Heinz Mack/Guido Hildebrandt (Verlag). Perhaps the real triumphs of modern book production are such reference books as *Keyzers Antiquitäten-Lexikon* and the *divAtlas zur Musik* (both Deutscher Taschenbuch Verlag); school books such as *Mathematik heute: Fortkurs Analysis* (Hermann Schroedel Verlag and Verlag Ferd. Schöningh) or *Portum im Informaik-Unterricht* (Verlag Moritz Diesterweg); and a magisterial facsimile of Johannes Junson's seventeenth-century *Novus Atlas Absolutissimus* (Battenberg Verlag). In such works, ranging from just over £2 to £250, orthodox design mastery dovetails happily with the most modern technology.

Under the hammer

By Frank Herrmann

A. N. L. MUNBY and LENORE CORAI.
(Editors):
British Book Sale Catalogues 1676-1800
A Union List
171pp. Mansell. £12.50.

This Union List is a complete record of all book auctions currently known to have taken place in Britain up to the year 1800. It will be immensely useful, although inevitably further discoveries of unknown sales will occur. The editors have had the excellent idea of adding an alphabetical index of all consignors who have been identified (many sales were held anonymously as "the property of a gentleman going overseas"), a library of a judge lately deceased, and similar variants, and another index of booksellers and auctioneers.

Up to the middle of the eighteenth century auctions were usually organized by booksellers who combined their normal trade with holding occasional sales. One of the earliest to take to auctioneering was Samuel Baker, the founder of what is now Sotheby's. His first catalogue is dated 1733, but in fact this was a fixed-price sale, the exact nature of which is not clearly understood today. He began to hold regular auctions of Sotheby's, priced catalogues from the very beginning of the firm formed the cornerstone of a collection of some eight thousand book auction catalogues in the British Museum and as it became clear that they were of considerable value to bibliographical researches, the British Museum published a catalogue of its collection under the editorship of Alfred W. Pollard in 1915. This compilation, the standard source for many years,

In recent years the usefulness of sale catalogues as a source of information had been given a new dimension by the researches of the late A. N. L. Munby, the Librarian of King's College, Cambridge. It was through his painstaking labours, his account of Sir Thomas Phillips, and that strange man's immense collection of books and manuscripts, that Dr Munby came to be recognized not merely as an authority on Phillips but on the whole history of the book trade, particularly in the nineteenth century.

To those of us who had the privilege of working with him, his detailed knowledge of booksellers and book auctioneers, their catalogues and their patrons, bordered on the incredible. A permanent repository of every new sale he discovered was an interleaved copy of Pollard's work of 1915 in which he entered all those catalogues which the British Museum lacked. A copy of this was deposited in the Museum in 1955. By 1959 Dr Munby had already discovered a further 593 catalogues and he continued to add to these until his death three years ago.

Thus the present work is very much his brain child which has been devotedly carried to completion by his collaborator Lenore Corai. Though it covers only the period 1676 to 1800 (and thus omits the final hundred years included by Pollard), the number of catalogues listed in the relevant period has been increased by at least one third.

Miss Corai introduces the work with a long and not altogether clear explanation of the basis on which the revised catalogue has been constructed. It remains marvellously useful to have this Union List in its present, very reasonably priced form, and it is to be hoped that Miss Corai and her publishers will supply us with a further volume taking the list up to 1900, or perhaps 1950.

PRESSES UNIVERSITAIRES DE FRANCE

High level and advanced studies, certainly...
but also a new approach to current
topics in all fields, with vivid discussion
of them by leading authors such as:

PSYCHOLOGY

Piaget, Rauchlin, Maisonneuve...

PSYCHOANALYSIS

Diatkine, Lebovici, Laplanche...

PHILOSOPHY

Lacroix, Arvon, Ansari

SOCIOLOGY

Boudon, Cazenave, Andrée Michel

POLITICS

Poulantzas, Castells, Zorgbibe, Sfez...

EDUCATION

Mialaret, Zazzo, Snyders...

HISTORY

Soboul, Margolin, Mandrot...

ESSAYS

Caillois, Benoist, Elkana...

Visit us: Hall 5, Stand 9203

puf

LES LIVRES DES PUF QUESTIONNENT LE MONDE

BATSFORD

SIR DONALD BRADMAN: A BIOGRAPHY
Irving Rosenzweig
"One of the most distinguished cricket books to be published in recent years." *The Times*
416 pages £8.50 0 7134 0664 X

ROBIN RAY'S MUSIC QUIZ
Robin Ray
96 pages; 106 b/w photographs, 13 line illustrations
£3.50 0 7134 1492 8

ENCYCLOPAEDIA OF WORLD COSTUME
Doreen Yarwood
432 pages; 8 colour photographs, 2 b/w photographs,
2,000 line illustrations £15.00 0 7134 1339 5

IMPROVE YOUR DRESSMAKING
Ann Ladbury
144 pages; 370 line illustrations £4.95 0 7134 0031 5

THE ABC OF SOCCER SENSE
Strategy and Tactics Today
Tommy Docherty
144 pages; 40 b/w photographs, 3 line illustrations
£4.50 0 7134 0539 2

Complete Catalogue available at STAND 9888
at the Frankfurt Book Fair

or from B.T. Batsford, 4 Fitzhardinge Street, London W1M 0AH

TLS

Main Distributors and Outlets in The United States of America

European Publishers Representatives Inc., 11-03, 48th Avenue, Long Island City, New York 11101.

A. TO Z Newsstand, 8611, Ramsey Avenue, Silver Spring, Maryland 20910.

Agencia Book Shop, 2300, 24th Avenue East, Seattle, Washington 98112.

Arbor Books, 4505, University Way, N.E. Seattle, Washington 98105.

A.S.U.O. Store, Student Union Building, Bancroft Way, Telegraph Avenue, Berkeley, California 94720.

Battle Bookstore Inc., Sunbury Mall, Bangor, Maine 04401.

Book Center, 250 Main Street, Brattleboro, Vermont 05301.

Book Annex, 1025, 10th Street, Washington D.C. 20038.

Book Market, 120, West Randolph Street, Chicago, Illinois 60601.

Bookmark Limited, 650, Olive Street, Eugene, Oregon 97401.

Book Lode One, 3250, Telegraph Avenue, Berkeley, California 94704.

Book-Friends Inc., 457, Third Avenue, New York N.Y. 10010.

The Bookworm, 7, Houston Street, N.E. Atlanta, Georgia 30303.

The Bookcellar, 98, North Central Expressway, Dallas, Texas 75231.

Book Emporium, 765, Main Street, Willimantic, Connecticut 06220.

Book Shop, 888, San Diego Street, Los Angeles, California 90014.

B.Y.U. Book Store, Brigham Young University, Provo, Utah 84602.

Bull Durham News, Northgate Mall, Durham, North Carolina 27701.

Bull's Head Bookshop, U.N.C. Stores, Daniels Blvd., Chapel Hill, N. Carolina 27514.

Century Bookstore, 9332, Mockingbird Lane, Dallas, Texas 75205.

Chapter One, Inc., 3050, East Commercial Blvd., Fort Lauderdale, Florida 33308.

Chester, 207-211, Riverside Mall, Baton Rouge, La. 70801.

Chicago Main Newsstand, Chicago Avenue at Main Street, Evanston, Illinois 60202.

City News & Book Company, 1616, Douglas Street, Omaha, Nebraska 68102.

City News, 10118, N.E. 8th, Bellevue, Washington 98004.

Cochran's Books, 2302 Guadalupe, Austin, Texas 78705.

Cochran's Bookstore, 45, Main St., Keene, N.H. 03431.

Cody's Books, 2484, Telegraph Avenue, Berkeley, California 94704.

Community News Center, 330, East Liberty, Ann Arbor, Michigan 48106.

Community News Center, 1301, South University, Ann Arbor, Michigan 48104.

Continental Shop, 3339, Wilshire Boulevard, Los Angeles, California 90010.

Daily Planet News, 243, North Euclid, St. Louis, Missouri 63100.

Dedalus Bookshop, 121, 4th Street, N.E., Charlottesville, Virginia 22901.

Dorsey Bookstore, 224, Thayer Street, Providence, Rhode Island 02900.

Durham Bookstore, 33, So. Main Street, Hanover, New Hampshire 03755.

A Different Drummer, 420, Broadway East, Seattle, Washington 98102.

Dinkytown News, 301, 14th Avenue, S.E., Minneapolis, Minnesota 55414.

Elliot Bay Book Co., 103, South Main Street, Seattle, Washington 98104.

Fairbank 451 Books, 600, South Coast Highway, Laguna Beach, California 92651.

Fifth Avenue News, 820, 5th Avenue, Portland, Oregon 97204.

43rd Street News, 307, E. 43rd Street, Philadelphia, Pennsylvania 19104.

Fire Print News, 420, Division Street, Northfield, Minnesota 55057.

Gearing's Book Center, 1310, West University, Gainesville, Florida 32603.

Renzi's College Bookstore, 35, Spring Street, Williamstown, Massachusetts 01267.

Rice University Campus Store, 8100 Main Street, Houston, Texas 77001.

The Foundry, 1035, Thomas Jefferson Street, N.W., Washington D.C. 20007.

Rizzoli International Bookstore, 635, N. Michigan Avenue, Chicago, Illinois 60611.

Rizzoli International Bookstore, 328 Omni International, Atlanta, Georgia 30303.

S. & R. News & Greetings, 277, No. American Bank Skyway, 8th & Minnesota Street, St. Paul, Minnesota 55101.

Smith News Company, 330, West 8th Street, Los Angeles, California 90014.

Spectrum Book Store, Golden Gateway Center, 230, Jackson Street, San Francisco, California 94111.

Stacy's Books, 681, Market Street, San Francisco, California 94108.

Stanford University Bookstore, Stanford University, Stanford, California 94305.

Syracuse Book Center, 115, Marshall Street, Syracuse, New York 13210.

Tobacco Corner News, 671, South Main Street, Memphis, Tennessee 38117.

Tobak News, 2140 Ford Parkway, St. Paul, Minnesota 55116.

Tourist Books, 23, Mercer Street, Seattle, Washington 98109.

University Bookstore, 4828, University Way, N.E., Seattle, Washington 98105.

University of Pittsburgh, The Book Center, 4000 Fifth Avenue, Pittsburgh, Pennsylvania 15260.

Upper Case Books, 802, East John Street, Champaign, Illinois 61820.

The Vermont Bookshop, 38, Main Street, Middlebury, Vermont 05753.

Westheimer Newsstand, 8427, Westheimer Street, Houston, Texas 77067.

Worlds Worth of Harvard Square, 30, Brattle Street, Cambridge, Massachusetts 02138.

World News, 505, West Plaza, Crave Court, Missouri 63141.

Little Professor Book Center, Cumberland Square, N. Shopping Center, 2430, Cobb Parkway, Smyrna, Georgia 30080.

Little Professor Book Center, Cameron Shopping Center, 2014, Clark Avenue, Raleigh, North Carolina 27605.

Little Professor Book Center, 603-506, E. Green Street, Champaign, Illinois 61820.

Little Professor Book Center, 1057, W. Lane Avenue, Columbus, Ohio 43221.

Little Professor Book Center, 681, South State Street, Westerville, Ohio 43081.

Little Professor Book Center, Town & Country Shopping Center, 3860, East Broad Street, Columbus, Ohio 43213.

Little Professor Book Center, Town & Country Shopping Center, 205, East Street, Dayton, Ohio 45429.

Little Professor Book Center, 22174, Michigan Avenue, Dearborn, Michigan 48124.

Little Professor Book Center, 77, University Square, Madison, Wisconsin 53716.

Little Professor Book Center, 6, Ridgely Road, Timonium, Maryland 21083.

Little Professor Book Center, University Square, 143, West Franklin Street, Chapel Hill, N. Carolina 27514.

Little Professor Book Center, Landwood Shopping Center, 3385, Tule Creek Road, Lexington, Kentucky 40502.

Little Professor Book Center, Gold Circle Mall, 6731, Colorado Avenue, Cincinnati, Ohio 45220.

Rich Ogar Store, 734, S.W. Alder Street, Portland, Oregon 97207.

World News Company, 4, South Central, Dayton, Ohio 45402.

World News, 100, St. Paul Street, Rochester, New York 14604.

World News, 100, St. Paul Street, Rochester, New York 14604.

World News, 100, St. Paul Street, Rochester, New York 14604.

World News, 100, St. Paul Street, Rochester, New York 14604.

World News, 100, St. Paul Street, Rochester, New York 14604.

World News, 100, St. Paul Street, Rochester, New York 14604.

World News, 100, St. Paul Street, Rochester, New York 14604.

Expeditors of the Printed Word Limited, Air and Sea Freight Inc., 627, Madison Avenue, New York, N.Y. 10022.

Keyhole Bookstore, 8042-Terminal, J.P.K. Jamaica, N.Y. 11430.

Goose Newsstand, 510, Cor. 7th St. & 1st Ave., New York, N.Y. 10021.

Goose Newsstand Corp., 1 Library Plaza, New York, N.Y. 10006.

Periodic Newsstand Inc., 405 8th Avenue, New York, N.Y. 10011.

Holings News Agency, 142 West 42nd Street, New York, N.Y. 10036.

Elson-Waldorf Aleria, 301 Park Avenue, New York, N.Y. 10022.

Rutlin Newsstand, 48 West 42nd Street, New York, N.Y. 10036.

Eastern Newsstand Corp., Pan Am Building, New York, N.Y. 10017.

Slater Bookstore, 800 1st Avenue, New York, N.Y. 10022.

Rizzoli Bookstore, 712 5th Avenue, New York, N.Y. 10019.

Duffy Newsstand, N.E. 2nd Ave., E. 53rd Street, New York, N.Y. 10022.

Eastern Newsstand Corp., 30 Rockefeller Plaza, New York, N.Y. 10019.

Waverly Smoke Shop, 31 Waverly Place, New York, N.Y. 10003.

Rizzoli Language Center, 800 Broadway, New York, N.Y. 10003.

Indy Stationery, 1230 1st Avenue, New York, N.Y. 10021.

Grameroy Stationery, 73 Irving Place, New York, N.Y. 10003.

Radstone Bros. Newsstand, 2 West 42nd Street, New York, N.Y. 10036.

Eastern Newsstand Corp., 540 Madison Avenue, New York, N.Y. 10022.

1st Smoke Shop, 185 E. 53rd St. & 1st Ave., New York, N.Y. 10022.

Regency Hotel, 540 Park Avenue, New York, N.Y. 10021.

Eastern Newsstand Corp., 2 World Trade Center, New York, N.Y. 10048.

New Morning General Store, 189 Spring Street, New York, N.Y. 10012.

Book House Bookstore, 85 Greenwich Street, New York, N.Y. 10014.

R. and L. Smoke Shop, 462 8th Avenue, New York, N.Y. 10011.

Dependable News, 350 West 52nd Street, New York, N.Y. 10019.

Stewart Stationery, 238 West 72nd Street, New York, N.Y. 10023.

Eastern Newsstand Corp., 10 East 53rd Street, New York, N.Y. 10022.

United Nations Cafe, News, 406 East 42nd Street, New York, N.Y. 10017.

Hotel Algonquin, 89 West 44th Street, New York, N.Y. 10036.

Gottfried News Store, 500 Madison Avenue, New York, N.Y. 10022.

Gordon News Store, 12 East 88th Street, New York, N.Y. 10022.

Gold Goldberg Stationery, 838 Lexington Avenue, New York, N.Y. 10021.

Salters Book Center, 2845 Broadway, New York, N.Y. 10005.

Book Branch East, 93 East 8th Street, New York, N.Y. 10003.

Venture Stationery, 1156 Madison Avenue, New York, N.Y. 10028.

V. Candella Stationery, 1140 1st Avenue, New York, N.Y. 10021.

Tower Newsstand, 2100 Broadway, New York, N.Y. 10024.

Hyde Park Stationery, 692 Madison Avenue, New York, N.Y. 10021.

Coliseum Book Store, 1771 Broadway, New York, N.Y. 10019.

Lipton Book Store, 513 Lexington Avenue, New York, N.Y. 10021.

Papyrus Bookstore Inc., 2915 Broadway, New York, N.Y. 10023.

N.T.S. Books, 1101 Amsterdam Avenue, New York, N.Y. 10027.

CLASSIFIED ADVERTISEMENTS

Librarian

Shell U.K. Exploration and Production require for their Central Engineering Department in London a qualified Librarian to take charge of the Engineering Drawing Records Office.

You will be responsible for the organisation, maintenance and efficient running of the existing drawing records system, which services all design and construction activities for production plant in London, Aberdeen, Lowestoft and other working sites in the U.K. You will co-ordinate and supervise the activities of 4 clerical assistants. You will also assist in the development of a computer-based retrieval system which will include remote terminals to access our data base.

You will be at least 23 years of age and have some background or qualification in engineering. Previous experience in an engineering library is essential as is a proven ability as a supervisor.

You will be offered a salary of between £3,500 and £4,000 dependent upon experience, plus a London Allowance of £585 p.a. There is a good staff restaurant with free 3-course lunches, and excellent sports and social facilities are available. Please write giving details of your qualifications and experience to:

Shell U.K. Exploration and Production, UEP/3a (T2), Shell Centre, London SE1 7NA.



Assistant Librarian

This vacancy has arisen in the Board's Library and Information Services. A wide range of special library activities is involved, in subject areas that include industrial training, the engineering industry, education and employment.

Applications are invited from qualified librarians ideally having some experience of special library work.

● Salary Scale £3,516-£4,544 p.a. (plus £200 London Weighting)

● 20 days' annual leave

● Luncheon Vouchers—50p per day

Please write or telephone for an application form to:

Miss K. Money, Personnel Officer, Engineering Industry Training Board, 41 Clarendon Road, Watford WD1 1HS.

Tel: Watford 44322, ext. 70.



Woods Hill College

Woods Hill College, Eltham, London SE9 2PQ

Principal: Mrs K. E. Jones, M.A., B.Litt.

Librarian Grade 1

Applications are invited from chartered librarians with substantial professional experience. Possession of a degree would be an advantage.

Salary Range £8,256-£7,231

(inclusive of London weighting & Phase 1 supplement).

A person appointed will be responsible for libraries at the college's two sites in Eltham, and Mile End, E3. They house a collection of teaching and learning resources (books, audio media), which is developing further to support courses leading to the award of degrees and diplomas.

The Librarian will be expected to be involved with planning at an early stage in the preparation of new courses, and to be interested in building up courses of instruction for student teachers and others.

Application forms from the Education Officer, EO/Estab. 12, Room 367, The County Hall, London SE1 7TB. Please enclose a large stamped addressed envelope for reply.

Completed forms to be returned not later than Friday, November 3, 1978.

Assistant Music Librarian

£4,167-£4,581 inc.

To ensure the provision of an effective music library service at a branch library. Responsible to the Branch Librarian on matters of local administration and to the Senior Librarian responsible for music libraries within the division, for the organisation, control and development of the music library. Closes 3rd November. Please quote ref. No. 421.

Senior Assistant

(Housebound Readers)

£4,167-£4,581 inc.

Responsible to Librarian in Charge of Mobile Services for making regular calls on elderly and other housebound readers. An adaptable person, sympathetic to the needs of these special groups and able to display initiative will find this rewarding work. A clean driving licence is essential as well as a qualification in librarianship. Closes 1st November. Please quote ref. No. 420. For job descriptions and application forms please send a.s.e. to Personnel Section, Recreation Department, Battersea Town Hall, Lavender Hill, London SW11.

LONDON BOROUGH OF

Wandsworth

Wandsworth

Wandsworth

Wandsworth

Wandsworth

Wandsworth

Wandsworth

Wandsworth

Wandsworth

Wandsworth

Wandsworth

Wandsworth

Wandsworth

Wandsworth

Wandsworth

Wandsworth

Wandsworth

Wandsworth

THE UNIVERSITY OF MELBOURNE

LIBRARY

DIVISIONAL HEAD READER SERVICES

(Position Number LP. 28)

The University of Melbourne Library is looking for an experienced and forward looking Librarian to manage a restructured Reader Services Division in the central library. The Division has a total staff of 60 and is divided into the following sections: Australian East Asia, Information Services, Lending Services, Maps, Prints, Reader Education and Research Services. As the senior line manager in Reader Services, this person will be responsible for the smooth day-to-day operation of the Division to provide maximum services to the University. There will also be an opportunity to participate in the further development of computerised literature searching, planning an automated circulation system and establishing library community with the user community.

DIVISIONAL HEAD TECHNICAL SERVICES

(Position Number LP. 24)

The University of Melbourne Library needs an innovative and experienced Librarian to manage a new Technical Services Division. This position offers the right person an opportunity to influence the future pattern of a major University Library. The successful applicant can look forward to being involved not only in the day-to-day management of the Technical Services Division, but also in the many new areas that the library is entering into individually, and on a co-operative basis with other institutions. Therefore, flexible individuals with diversified interests are required. The University is located in the centre of Melbourne, a city of 2.5 million. The library consists of a main library and 18 branches with a total staff of 200 and an annual budget of 3.75 million dollars. The library is beginning a new, exciting period in a long history and it hopes that those who are interested in the library will be able to meet the challenges and accept the rewards that will be forthcoming. Applicants must be eligible for graduate professional membership in the Library Association of Australia. The salary is in the Principal Librarian range (A\$18,116-A\$20,543). Written applications with accompanying resume should be directed to the Staff Officer, University of Melbourne, Parkville, Victoria, 3052, Australia. Closing date is 3 November 1978.

INFORMATION OFFICER

HAMMERSMITH

A major international group of Consulting Engineers have a vacancy for an information officer initially to support the Marine Departments.

The person appointed will be responsible to the Technical Information Executive for providing a comprehensive service to engineers by answering enquiries providing references, conducting literature searches and contributing to the bulletin. Duties include stock selection and control, indexing, control and updating of Marine Catalogue, maintaining information files and assisting on the implementation of the computerised central retrieval system.

Applicants, preferably aged under 35, must be ALA or hold an equivalent qualification in information science; a graduate, preferably in an applied science, will be preferred. At least three years' post qualification experience, preferably as an information officer, is essential. A very competitive salary will be associated with substantial staff benefits, including a non-contributory pension fund and Group FPP. Flextime working, four weeks' annual holiday.

Please apply in writing quoting Ref. 1744 and enclosing a brief but comprehensive C.V. to:

N. W. RAMSAY,

Director of Personnel

CLASSIFIED ADVERTISEMENTS

ULSTER POLYTECHNIC

Library
SUB LIBRARIAN(Technical Processing)
Salary Scale: £6,031-£7,572

A Sub-Librarian is required to lead the Technical Processing Section of the Library with responsibility for the efficient acquisition of library stock and its preparation for the library shelves. The acquisition process is being computerized and co-operative cataloguing using MARC records is being introduced.

Applicants should be graduates with a professional qualification in librarianship and have appropriate professional experience, particularly practical experience of the use of computers in library operations.

The Polytechnic is a direct grant institution with an independent Board of Governors. It opened in 1971 and now has a student population of some 7,100. It has extensive new purpose-built accommodation, including 750 residential places on the 114 acre campus overlooking the sea at Jordanstown, a pleasant and quiet residential area. There is a scheme of assistance with removal.

Further particulars and application forms, which must be returned by October 30, may be obtained by telephoning Whiteabbey (0231) 65131, Ext. 224, or by writing to:

The Establishment Officer, Ulster Polytechnic, Shore Road, Newtownabbey, Co. Antrim, BT37 0QB.

Cynon Valley Borough Council

Cyngor Bwrdeistref Cwm Cynon

LIBRARIES DEPARTMENT

APPOINTMENT OF FIRST SENIOR ASSISTANT

Applications are invited from Chartered Librarians for appointment to the above-mentioned post, which is based in Aberdare.

Salary will be paid in accordance with A.P. Grade 3 (at present £3,732 to £4,148 per annum inclusive of the current earnings supplement) with the point of entry dependent upon experience.

The appointment is otherwise subject to the Scheme of Conditions of Service of N.J.C. for Local Authorities' A.P.T. and Clerical Services; to the provisions of the Local Government Superannuation Acts; to termination in accordance with the Contracts of Employment Act, 1972 (as amended), but with a minimum of one month's notice on either side; and to the receipt of a satisfactory medical report.

Application forms may be obtained from the undersigned, to whom they must be returned by 3rd November, 1978. Canvassing will disqualify.

N. STONELAKE, Director of Administration,
Rock Grounds, High Street, Aberdare, Mid Glam. CF44 7AE. 6th October, 1978.

KENT COUNTY COUNCIL

COUNTY LIBRARY

Divisional Librarian

£5,727-£6,792 (inclusive)

At GILLINGHAM DIVISION. Applications are invited for this important post from Chartered Librarians with considerable experience of library management. The post carries a good allowance, and disturbance allowance may be payable.

Further particulars and application forms returnable by 5 November from D. Harrison, MA, FLA, County Librarian, Library Headquarters, Springfield, Maidstone, ME14 2LH, phone: (0622) 671411 ext. 3241.

Children's Librarian

£3,108-£4,431

For our Westcliff Branch. Applicants (men or women) must have passed the final examination of the Library Association, including the Library Service to Young People Paper, and have a knowledge of children's literature combined with some experience of library work with children.

Minimum salary for chartered Librarian £4,017. Applicants from Borough Librarian, Civic Centre Library, P.O. Box 4, London Borough of Harrow, Chiswick, Harrow, Middlesex, returnable within 14 days. Telephone: 01-863 5811 extension 2058.

Harrow Libraries

Assistant

Stock Librarian-AP5

Salary: £5,058-£5,358 inclusive

Applications are invited from Chartered Librarians to work in an integrated Stock Department. The duties are principally concerned with the editing and co-ordination of the total stock of the system.

Application forms and further details from Chief Librarian, Central Administrative Headquarters, Hall Place, Bourne Road, Bexley, Kent.

Closing date—3rd November, 1978.

Bexley London Borough

SUNDERLAND PUBLIC LIBRARIES

HOSPITALS LIBRARIAN
(£4,244-£4,832)

Applications for this post which will be based at the new Sunderland General Hospital should be sent to the Chief Librarian and have appropriate experience.

Duties will include administration of both the Medical Library and Patients Library Service. Further details and application forms available from the Director of Libraries, Central Library, Borough Road, Sunderland SR1 1PP.

Closing date 14 days from the appearance of this advertisement.

L. A. BLOOM, Chief Executive

Borough of Sunderland

Llyfrgell Genedlaethol Cymru

THE NATIONAL LIBRARY OF WALES

ABERYSTWYTH, Dyfed, SY23 3BU

Appointment of

LIBRARIAN

The present Librarian, who is the Chief Technical Officer of the National Library of Wales, is due to retire in May, 1979, and the Council now invite applications for the post. The successful candidate will be responsible for the day-to-day running of the library and will have a wide range of duties. The post is a full-time position and requires a minimum of 5 years' experience in library and/or academic work. The successful candidate should have a good knowledge of Welsh and English and be able to speak both languages. The successful candidate will be expected to enter upon his/her duties on 1 June, 1979, or later by agreement.

A contributory superannuation scheme applies. Further particulars can be obtained from the President and applicants are requested to send to the President, The National Library of Wales, Aberystwyth, Dyfed, SY23 3BU, by 2 December, 1978, ten copies of their application, together with the names and addresses of five referees.

AREA LIBRARIAN

Portsmouth
£3,933-£4,320 AP4 (plus up to £312 per annum supplement)

The main purpose of this post is to provide an efficient library service to the Portsmouth area within the County's determined policy and budget and in conjunction with H.Q. specialist staff. Applicants must be Chartered Librarians.

Application forms and further details from Personnel Officer, East Sussex County Library, 44 St. Anne's Crescent, Lewes. Closing date: 3 November, 1978.

East Sussex

Mailing List Research

A large mailing house, Action, W9, requires a person to build and develop their research department. Experience in establishing sources of information and compiling mailing lists an advantage. An experienced library Librarian would be ideal for the post.

For full details contact: Mr. J. L. Jones, 01-446 2642 (after 7.30 p.m.)

EDUCATION COMMITTEE
SCHOOL LIBRARIANS

(AP4-£4530-£4917 inclusive) required initially at Alporton High School, Stanley Avenue, Wembley and Brondesbury and Kilburn High School, Salusbury Road, N.W.6.

The successful applicants will be charged librarians and will be responsible for the management of the School Library. They will be responsible for the selection and maintenance of the library stock, the provision of books and other materials, the supervision of pupils in the use of the library in co-operation with the teaching staff and promoting the use of the library through displays, publicity and library activities, etc.

These posts form part of a pilot scheme and the places of work stated above might be changed after an initial period of 6 months. Generous relocation expenses available.

Application forms from the Administration Manager, Room 708, Brent House, High Road, Wembley, Middlesex, returnable 1 November. Telephone 01-803 0371 (24 hour Answerphone service). Reference number E/81 must be quoted.

London Borough of
BRENT

BRANCH LIBRARIAN

Byfleet

and

ASSISTANT LIBRARIAN

Camberley

£3,003-£4,328

To undertake the full range of professional duties including work with children at Camberley. Applicants should hold the Library Association Part 2 (Final) or Post-Graduate Examination or Degree in Librarianship or Information Science.

Further particulars may be obtained from the County Librarian, 140 High Street, Esher, Surrey KT10 9QR. Tel: Esher 83585. Closing date for applications: 3 November.

SURREY
COUNTY COUNCIL

Library Assistant

rising to £3,564 p.a. inc.

An opportunity to join the polytechnic library in a period of substantial change. You would join a busy team in the new Water Library at our Gat Hill. Conditions of work in north London. Responsibilities would include assisting with normal library duties, answering enquiries from staff and students, and helping with clerical work associated with the library.

You should be educated to 'A' level standard, be able to type and handle normal office work, and preferably have some general library experience.

Please write for full details and an application form, sending first-class to: Appointment Officer (ref. 0.8.4), Middlesex Polytechnic, Bounds Green Road, London N11 2HQ. Closing date 30 October.

Middlesex Polytechnic

COUNTY OF CLEVELAND

COUNTY LEISURE

SENIOR ASSISTANT

£3,270-£4,148 (including supplement)

(Commencing salary according to qualifications). Applications are invited for the post of Senior Assistant in a branch library in the Billingham area. Applicants should hold at least the Library Association Part II examination.

Applications are available from the County Librarian, Central Library, Victoria Square, Middlesbrough, Cleveland, to whom completed forms should be returned by 9th November, 1978.

EDINBURGH

UNIVERSITY LIBRARY

SENIOR LIBRARY

ASSISTANT

(TEMPORARY)

Applications are invited for the post of SENIOR LIBRARY ASSISTANT (Librarian Grade II) in the Library Cataloguing Department. There will be an emphasis on cataloguing and on the use of the Library Cataloguing Department. There will be an emphasis on cataloguing and on the use of the Library Cataloguing Department.

Further details may be obtained from the Secretary to the University, Old College, South Bridge, Edinburgh, EH8 9YS, to whom applications, with the names and addresses of two referees, should be sent by 10th November, 1978. Please quote Reference 7024.

EDINBURGH

UNIVERSITY LIBRARY

Assistant Librarian

(CATALOGUING)

Applications are invited for the post of ASSISTANT LIBRARIAN (Librarian Grade II) in the Library Cataloguing Department. There will be an emphasis on cataloguing and on the use of the Library Cataloguing Department.

Further details may be obtained from the Secretary to the University, Old College, South Bridge, Edinburgh, EH8 9YS, to whom applications, with the names and addresses of two referees, should be sent by 10th November, 1978. Please quote Reference 7024.

CLASSIFIED ADVERTISEMENTS

Derby Lonsdale
College,
of Higher Education

Senior

Assistant

Librarian

with special duties for the School of Science

Salary: APS-£3,420 to £3,834 plus supplement of £312.

Further details and application forms may be obtained from the Staffing Officer, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

TEMPORARY POST
OF TECHNICAL
LIBRARIAN

£3,840-£4,835 inc. supplement

This post has arisen due to the current post-holder taking maternity leave. The appointment will be for a period of 12 months and will be subject to a probationary period of 6 months.

The person appointed will be responsible for the management of the technical library in the School of Science. The successful candidate should have a minimum of 2 years' experience in technical libraries in general and in the management of technical libraries in particular.

Applications should be sent to the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

BRITISH LIBRARY OF
POLITICAL AND
ECONOMIC SCIENCE

Applications are invited for

appointment as ASSISTANT LIBRARIAN

in the Political and Economic Science

Library of the British Library

at the British Library, 96 Euston Road, London NW1 2DB

The successful candidate will be responsible for the management of the library stock, the provision of books and other materials, the supervision of pupils in the use of the library in co-operation with the teaching staff and promoting the use of the library through displays, publicity and library activities, etc.

These posts form part of a pilot scheme and the places of work stated above might be changed after an initial period of 6 months. Generous relocation expenses available.

Application forms from the Administration Manager, Room 708, Brent House, High Road, Wembley, Middlesex, returnable 1 November. Telephone 01-803 0371 (24 hour Answerphone service). Reference number E/81 must be quoted.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston Road, Derby S2 10B, to whom completed forms should be returned by Monday, 6th November, 1978.

Further details and application forms may be obtained from the Librarian, School of Science, Derby Lonsdale College of Higher Education, Kedleston